

The NEW YORK
CLIPPER
THE OLDEST THEATRICAL PUBLICATION IN AMERICA

SEPTEMBER 13, 1922

PRICE FIFTEEN CENTS



SARAH HYATT
PRIMA DONNA

THE NATIONAL THEATRICAL WEEKLY

MILTON AGER ~ JACK YELLEN ~ BEN BORNSTEIN

AGER, YELLEN & BORNSTEIN
MUSIC PUBLISHERS

*Announce the Opening of
their professional offices at*

1591 BROADWAY HILTON BLDG COR. 48th ST. NEW YORK CITY
And Invite you to Come In and Hear

DOES HE STEP? DOES HE STRUT?
THAT'S WHAT HE DOESN'T DO NOTHIN' ELSE BUT!

LOVIN' SAM
(SHEIK OF ALABAMA)
AND THO HE'S A VALET FOR HORSES
HE'S THE CAUSE OF MANY DIVORCES

A Song that Touches
the Right Spot

WHO CARES?
Incomparable as a
Straight or Jazz Ballad

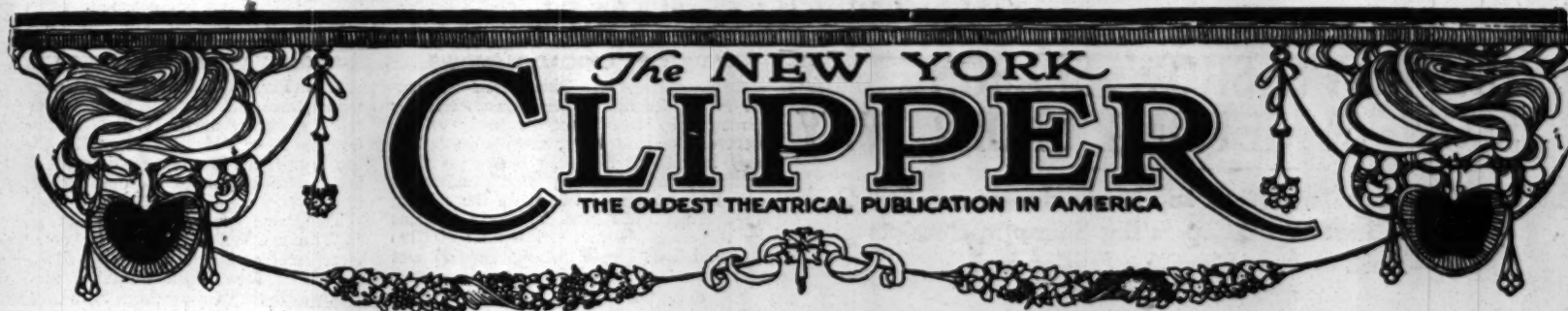
A Well-Known Fact Humorously Told To A Snappy Tune

BAD LITTLE BOYS
AREN'T GOODY-GOOD TO
THE GOODY-GOOD LITTLE GIRLS

O, WHAT A MOTHER
I HAD *And You'll Never Forget It*
Hear this Once

AGER, YELLEN & BORNSTEIN
MUSIC PUBLISHERS

1591 B'WAY COR. W. 48th ST. NEW YORK CITY



Copyrighted, 1922, and published weekly by the Clipper Corporation, 1658 Broadway, New York. Entered at the Post Office at New York, June 24, 1879, as second class mail matter under act of March 3, 1879

Founded by
FRANK QUEEN, 1853

NEW YORK, SEPTEMBER 13, 1922

VOLUME LXX—No. 32
Price Fifteen Cents, \$5.00 a Year

MUSICAL SHOWS GETTING MOST OF BROADWAY'S THEATRE MONEY

"The Follies" and "Scandals" Playing to Capacity Audiences While Few Dramatic Shows Are Doing Big Business—Musical Shows in Boston Also Breaking Records

The most noticeable feature of the Broadway theatrical business during the past week is the fact that the musical shows are almost the only ones getting the real money. The dramatic plays are doing from fair to good business, but there is not one of them that is selling out. Not one dramatic play which has come to town so far has shown enough quality to prophesy its remaining on Broadway for any very long period. The musical shows, however, have all been received favorably and have started off to splendid business.

The Ziegfeld "Follies," and "The Scandals of 1922," are selling out at every performance and promise to continue at their present pace for some time to come. The musical comedies are also doing great business. "The Gingham Girl," at the Carroll, has started off like another "Irene," and will probably help Earl Carroll recoup some of the losses his new theatre has sustained since it opened. "Molly Darling," at the Liberty Theatre, looks like a sure winner. It is doing good business and seems to be picking up momentum. "Sally, Irene and Mary," at the Casino, is also getting a fine break.

It is interesting to note that the musical shows are the ones that are getting the cream in other places besides New York. In Boston, for instance, the musical plays are doing practically all of it. "Sally" is playing to capacity since it reopened at the Colonial; "Pretty Nellie Kelly," George M. Cohan's own, is packing them in, and its time has been extended. "Shuffle Along" is the latest sensation in Boston, and "Tangerine," which just

opened there, is also doing splendidly. "The Bat," the mastery play, is also doing excellently in the city of culture.

A change of patronage favorable to dramatic productions is looked for by some producers who think the warm weather is to blame for present conditions, as soon as it is cooler and when the real quality dramatic shows come along. Among the straight dramas lined up for New York openings shortly are some plays believed to be productions that will manage to hold their own against the musical plays. Other excellent non-musical offerings are also ready to open soon.

Such plays as Galsworthy's "Loyalties," which will have its premiere at the Gaiety Theatre; "It's a Boy," by the author of "Six Cylinder Love," soon for the Sam H. Harris Theatre; "East of Suez," by Somerset Maugham, and others of this calibre are expected to turn the tide considerably in favor of the non-musical plays.

Attractions in New York now in the cut-rate ticket offices include many recent arrivals of every type of show. They are: "Wild Oats Lane," "The Serpent's Tooth," "Fools Errand," "The Endless Chain," "Her Temporary Husband," "Abie's Irish Rose," "He Who Gets Slapped," "Sue Dear," and "East Side-West Side," and "The Gingham Girl."

Illustrating the advantage enjoyed by musical comedies, of the above-mentioned ten plays, seven are among the newcomers. Of the seven, but one musical play is included, "The Gingham Girl," which was sold out Monday night.

SHOWS ON SPECIAL TRAIN

Three Shubert shows will leave New York early this afternoon on a special train over the Pennsylvania railroad. On it will be the Al Jolson show "Bombo," which opens in Youngstown, O. "The Broadway Rounders," a Shubert Unit show opening in St. Louis and "The Whirl of New York" another Unit which goes to Omaha.

In the Jolson company are one hundred and ten, and the Units have forty each making a total of one hundred and ninety show people on the special.

CIRCUS DOES BIG ON COAST

SAN FRANCISCO, Sept. 11.—The Ringling Brothers and Barnum & Bailey Circus did a record breaking business here, opening the matinee performance to an audience of about 6,000 which increased to 10,000 at the evening show.

On Saturday, the following day, 11,000 witnessed the matinee and a capacity audience crowded the tent at the night show. Sunday performances, both matinee and night, were crowded. John and Charles Ringling are with the show.

"LETTY PEPPER" CLOSSES

"Letty Pepper," the Charlotte Greenwood show which played a short engagement at the Vanderbilt last season and then took a trip to the Coast, closed in California last week and jumped direct to New York.

Miss Greenwood goes in the new Music Box Revue and the call for rehearsals accounts for the closing of the show.

"SHUFFLE ALONG" FOR CHICAGO

CHICAGO, Sept. 9.—"Shuffle Along," which has been promised the windy city for many months has at last settled on a date. It will come to the Olympic theatre on January 7 according to present plans. It is now in Boston doing a big business after its successful run of sixty-four weeks in New York.

BOY WRITES AN OPERA

LONDON, Sept. 11.—Master Adrian Beecham, who is but fifteen years of age and a son of Sir Thomas Beecham, has achieved the remarkable feat of writing an opera on "The Merchant of Venice." The effort so pleased Sir Frank Benson that he has announced his intention to produce it.

ACTOR ATTACKED IN HOTEL

PITTSBURGH, Sept. 11.—Henry Sherwood, of New York, who plays the clown in the Harriet Remple act which last week played here, was severely beaten and kicked on the face and body by Lawrence Roberts and John Harley, pugilists of Altoona, in Robert's room in a downtown hotel early Friday morning.

Guests and employees of the hotel hearing the screams of Sherwood rushed to the room and rescued him. When they entered the room, the actor was in a semi-conscious condition lying on the floor.

Sherwood, both eyes closed and bleeding, appeared against the two men and testified that he met them in a rest room in the hotel about three o'clock in the morning. Roberts was intoxicated according to Sherwood and was tearing a \$50 bill in two when Sherwood met him. According to Sherwood he picked up several pieces of the bill and gave them to Roberts. Roberts invited Sherwood to his room, according to the actor, to have a drink. While in the room, Roberts, according to Sherwood, accused Sherwood of robbing him of the \$50 bill.

A call was sent to Central police station and Sherwood was rushed to the Allegheny Hospital. Roberts and Harley were arrested. After having his wounds dressed, Sherwood was removed from the hospital to Central and a technical charge of being a suspicious person was lodged against him. Magistrate P. J. Sullivan in court fined Roberts and Harley each \$25 or 60 days in the workhouse. Sherwood was discharged and was removed to the hospital following the hearing.

The Remple act was out bill on Friday and for the balance of the week.

GRAND OPERA ON RADIO

"Aida," Verdi's immortal opera is to be heard by the big Radio audience which nightly listens to the programme of the WJZ broadcasting station at Newark.

On Wednesday night of this week the opera will be broadcasted from the special performance which the San Carlo Opera Company will give.

Marie Rappold, soprano will sing "Aida," Stella De Mente, will be "Amneris," Amador Famadas, the Spanish tenor will sing "Rhadames," the Egyptian captain, and Mario Valle, baritone, will be "Amonasro."

The radio performance of the opera can not be held up by any legal action, such as has been taken in other parts of the country in connection with the broadcasting of musical comedies and light operas as "Aida," in so far as the United States is concerned is a non-copyright.

MUSIC BOX CLOSSES SEPT. 30

The current "Music Box Revue" has entered upon the last three weeks of its run here. The piece will take to the road in order to make way for the new "Music Box Revue," which is scheduled to open at the Music Box on October 19th.

"MERRY WIDOW" FOR THE COAST

"The Merry Widow," successfully revived last season by Henry W. Savage is going out again and will open at Wilmington, Del., on Friday of this week. It has been booked for a tour of the south and will from there go to the Pacific coast.

BROADWAY SHORT OF SHOWS

Broadway is at present short of plays. The figures for this year when compared to last year's show a difference of nine, forty-five theatres being open last year at this time and only thirty-six this year. The season is now supposed to be well under way and there are still twenty theatres dark.

Whether this is due to a shortage of plays or an oversupply of theatres cannot be determined. The Shuberts own or control about thirty theatres in the city but in the past have been content to rent many of these to associated producers. This season, however, they feel the shortage of plays and are rushing two new plays of their own into rehearsal in order to meet it.

"The Hurricane," a melodrama in which Charles Richman will be featured, is one of the two new productions, the other being "Clean Close," a comedy by Percival Knight who will be in the cast. They also have slated for New York production "The Passing Show of 1922," "The Springtime of Youth" and "The Lady in Ermine."

Many new shows are slated for production late in September or in October. Of the plays so far produced but two or three can be put down as real successes. The rest are palpably weak and it seems probable that the theatres will not be filled until late in the season. Erlanger has produced "The Endless Chain" at the George M. Cohan Theatre; the Gaiety will open on September 25.

NEW CHICAGO THEATRES

CHICAGO, Sept. 12.—The new Selwyn Theatre at Dearborn and Lake streets will open on the night of Monday, September 18. The production to be presented will be "The Circle." This announcement was made only after several changes of plans and postponements.

The new Harris Theatre, which is next door the Selwyn, will open a week later with "Six Cylinder Love." It had been hoped to make the openings of the two new theatres on successive nights, the 25th and 26th, but the cast of "The Circle" had already been assembled and further postponement was thought unwise. On the other hand the Harris was not yet ready for occupancy and in fact a good deal of interior decoration is yet to be completed.

The two new playhouses, the Selwyn and the Harris, are almost identical in detail. Both have a small seating capacity of about 1,000 and both are similarly planned, the only differences being those of decorative treatment.

NEW PANTAGES HOUSE STARTED

Work has been started on the construction of a new Pantages theatre in San Diego, Cal. The house, which is scheduled to be ready for opening during the Spring of 1923, will seat over 3,000, and play the regular Pantages coast policy of vaudeville and motion pictures, for a full week stand.

BONSTELLE STOCK RETURNING

PROVIDENCE, Sept. 12.—The Bonstelle Stock Company has been engaged for a season of stock plays and will return to the Opera House here on September 25. The program will consist of current and past Broadway successes.

BROADWAY'S SHOW SEASON SLOW IN GETTING UNDER WAY

**But Four Openings This Week and Many Houses Are Still Dark
—Heat of Last Week Causes Big Slump in Receipts
—Rush of New Plays for End of Month**

Although last week's heat gave a severe set-back to the show business throughout the country as well as in New York and postponed the premiere of several plays scheduled to open, four new shows opened this week, as the vanguard of the postponed productions, with many others following shortly. The rest of the month will bring in a flood of new plays. Most of them are considered the cream of the season's presentations.

The four plays that opened this week are "Dreams For Sale," Monday evening at the Playhouse. This is by Owen Davis and was presented by William A. Brady, with a cast headed by Katherine Grey. It also includes Edward Emery, William Holden, Raymond Hackett and Helen Gahagan.

"A Fantastic Fricasse," which opened Monday night at the Greenwich Village Theatre, is an entertainment consisting of various parts, pantomimes and various musical numbers. It is by Ben Hecht and Max Bodenheim. The play is more on the style of the original shows presented at the theatre and aims to bring back such prestige as the house originally had.

"Why Men Leave Home" arrived Tuesday night at the Morosco Theatre, succeeding "The Bat," also by Avery Hopwood. This comedy gave much promise at its out-of-town performances and is looked upon as surefire. The cast includes Florence Shirley, John MacFarlane, Herbert Yost, Paul Everton and others.

"Greenwich Village Follies" opened Tuesday night at the Shubert Theatre after a try-out week in New Haven. This is the fourth of the "Follies" series by George V. Hobart, music by Louis A. Hirsch, lyrics by Irving Caesar and John Murray Anderson. The cast includes John E. Hazzard, Carl Randall, Frankie Heath, Savoy and Brennan, Lucille Chalfont, Ula Sharon and others.

Next week and the rest of the month is expected to see the rush of new plays waiting for an opportune time to open in the city. Some of these have been heard from while trying out out of town and of others little is known. According to present plans of producers and managers, the following list of productions will give an inkling of what is coming in the line of new pieces.

"The Lady in Ermine," a musical play from the Continent, score by Jean Gilbert, opens on the 18th at the Jolson Theatre, with Eleanor Painter in the leading rôle. The play has to its credit long runs in Vienna, Berlin and London, under the title of "The Lady of the Rose."

"The Awful Truth," a comedy by Arthur Richmond, coming to the Henry Mil-

ler Theatre on the 18th, with Ina Claire as the star and Bruce McRae prominently cast. Fair comment concerning the piece comes from the sticks.

"It's a Boy," the latest comedy by Anthony Maguire, author of "Six Cylinder Love," is due for the Sam H. Harris Theatre on the 19th. This is said to be a real hit by those who have seen the play trying out.

"Orange Blossoms," a musical version of the "Marriage of Kitty," with a score by Victor Herbert and leading rôle played by Edith. Coming to the Fulton on the 19th.

"The Passing Show of 1922," as usual, at the Winter Garden, with the Howard Brothers as the principal funmakers. Opens on the 19th, with book by Harold Atteridge, music by Al Goodman.

"East of Suez," coming to the Eltinge on the 21st. This is a melodrama by W. Somerset Maugham, with Florence Reed as the star and John Halliday as her leading man. This play concerns an "Eurasian" woman, with Chinese blood in her veins, and the man who struggled with himself as what his relations with her should be, she being married to a friend of his, and incidentally a former sweetheart of his. The woman is guided more by her Oriental passions than she is by her conscience.

"Banco," adapted by Clare Kummer—from the French of Alfred Savoir, is due at the Ritz Theatre on the 20th, with Lola Fisher and Alfred Lunt in the leading rôles.

"La Tendress," another play from the French, comes to the Empire Theatre on the 25th, with Henry Miller and Ruth Chatterton heading the cast.

"The Exciters," a comedy by Martin Brown, arrives at the Times Square Theatre, with Tallulah Bankhead and Allan Dinehart as the leading figures. This is another piece that is expected to prove a real hit. The play concerns a society girl and her craving for excitement, also a will of a relative who decreed that she must marry in order to inherit an estate. She marries a burglar who turns out to be but an amateur crook after all and there is much excitement meantime.

"Loyalties," by John Galsworthy, is scheduled for the Gayety Theatre on the 25th. As this is the same date set for the opening of "La Tendress," it is hoped that one or the other will postpone its premiere.

"Rose Bernd," by Hauptman, which will bring Ethel Barrymore to the Longacre Theatre on the 26th for an extended run.

"Dolly Jordan," by B. Iden Payne, at the 63rd Street Theatre on the 27th, with Josephine Victor.

SHOW RECEIPTS FOR CLUB

DENVER, Colo., Sept. 9.—The stock company which closed a ten weeks' engagement at the Elitch Gardens here last week gave a special performance on September 1st at which the gross receipts amounted to \$1,328. The net profits of this performance will be given to the Green Room Club in New York, to which the male members of the company belong, for a fund to foster the presentation of one-act American plays which will be presented at the "Revels" held by the club.

MILLER AT THE EMPIRE

Henry Miller will be seen this season at the Empire Theatre in Bataille's "dresse" and will open on Monday, September 25. This is the play which on the Pacific Coast la Miller and was ent

ANDREWS IS P. M. A. MEMBER

Charlton Andrews, the author, was elected a member of the Producing Managers' Association last week. Andrews will make his first production of a European play "The Dollar Daddy," in which Louis Mann will be featured. As Mann is a Fidelity member, Andrews was forced to seek admission in the P. M. A. in order to engage Equity actors to play in the company.

PARK OPENING POSTPONED

The opening of the Park Music Hall at Columbus Circle, where the Minsky Brothers are to produce a big burlesque attraction, did not open on Friday night of last week as announced.

At the dress rehearsal it was decided at another week of rehearsals would be official and the opening was thereupon postponed until Friday night of this week.

SLUMP IN CHICAGO SHOWS

CHICAGO, Sept. 9.—The hottest September in the records of the Chicago weather bureau has been a terrific blow to the theatres the past week, attendance falling very low at all houses. There are thirteen playhouses offering good productions with the addition of two more the coming week when the Great Northern reopens for the season with Cecil Lean and Cleo Mayfield in "The Blushing Bride," and Marjorie Rambeau in "The Goldfish," which will relight the Studebaker Monday night.

Ed Wynn, in "The Perfect Fool," is the biggest consistent hit in Chicago; H. B. Warner, in "Bulldog Drummond," at the Powers and "The Cat and The Canary," at the Princess are fighting it out for mystery drama prestige, with the Warner production doing the biggest business. "Just Married" has about worn out its welcome here and will take to the road very soon. "Thank You" is not doing the business it should, although it had received good press notices. "To The Ladies" and Pauline Frederick, in "The Guilty One," are not prospering the way they should. "The Rubicon," although given poor notices is holding up. "Good Morning Dearie" is far behind expectations for this clean musical attraction.

"The Hotel Mouse" enters on its last week at the Apollo and Frank Bacon is still holding his own going into his fifty-fifth week at the Blackstone. Olga Petrova in "The White Peacock," will terminate her engagement at the Playhouse next Saturday giving way to "The Dover Road" and the first New York colored aggregation, "Strutt Miss Lizzie," the first to hit Chicago, playing at the Auditorium is doing a big business.

NEW SAM HARRIS SHOWS

Sam H. Harris will begin the new season with two new productions. The first of these, "Pomeroy's Past," headed by Roland Young and Laura Hope Crews, will open at the Garrick Theatre, Philadelphia, September 18th.

William Anthony McGuire's new play, "It's a Boy" will be given a preliminary hearing at Stamford, Conn., on Saturday of this week. It will be brought to New York at the Sam H. Harris Theatre.

In addition to the above, Francine Larimore in "Nice People" will go to Boston for a run, while Ernest Truex in "Six Cylinder Love" began its new season at the Montauk, Brooklyn, this week. A tour of the subway circuit will follow, after which it will be sent to Chicago as the opening attraction of the new Sam H. Harris Theatre.

George Sydney will again take to the road in "Welcome Stranger," after playing an engagement at the Bronx Opera House this week.

WANT "TORCH BEARER" RIGHTS

Stewart and French, producers of George Kelly's success, "The Torch-Bearers," have refused four offers from English producers for the rights of the play abroad, within the past week. The producers state that if "The Torch-Bearers" is to be shown abroad, they will produce it themselves. They have also refused two offers for the motion picture rights to the play.

The producers have made a film of parts of the rehearsal scenes and of the second and last acts of "The Torch-Bearers," which they will show for the first time this week to members of the company and to Nellie Revell, on the wall of her room in St. Vincent's Hospital.

HUDSON STOCK OPENS

The Hudson Players inaugurated the new season at B. F. Keith's Hudson, Union Hill, N. J., on Labor Day. Austin Strong's three act comedy, "Three Wise Fools" proved the opening attraction. William Wood continues as manager.

The company is headed by Leo Kennedy and Hazel Burgess, and includes Joseph Lawrence, William J. Townsend, Lorraine Bernard, Anthony Standford, Frank Armstrong, Harry Oldridge, William White, William Davidge and Bordon Willett.

STOCK AT WILKES' ALCAZAR

SAN FRANCISCO, Sept. 11.—Under the management of Thomas Wilkes, the new stock company at the Wilkes Alcazar, is destined to be a big success. "The Champion," seen here for the first time, seemed to be a fine selection for the opening piece as it was received with much enthusiasm.

Telegrams containing wishes of success to Thomas Wilkes in his new enterprise were received by the producer from many prominent New York theatrical men, including David Belasco, Arch Selwyn, Owen Davis, Sam H. Harris, William A. Brady, and Lee Shubert. George Barnes, the leading man received telegrams from various admirers in Denver, including Governor O. H. Shoup. Large wreaths and many bouquets were received by the players, and the entire company, was given a great ovation at the end of the play.

On the opening night the curtain rose at 8.45 on the entire company stretched in a line across the stage. Bill McStay, general press representative, at one end and Hugh Knox, stage director at the other, McStay made a short address, commenting on the taking over of the historic theatre, by his principal, and voicing the hope of support for the effort to entertain the public. McStay then introduced the players by name and the crowd applauded each, reserving its big welcome for George P. Webster, whom it knew, and who had quite an oblation. Webster was formally a partner of William A. Brady, when Brady was first in the business, under the firm name of Webster & Brady here in San Francisco.

BIG SALE FOR EQUITY PLAYERS

If the first week's advance sale of the Equity Players' season at the Forty-Eighth Street Theatre can be taken as a criterion, there is every indication that the project will enjoy a very successful season. The sale has passed \$17,000 and from all accounts none but subscribers will be able to buy their way in the opening week.

The decision of the management to scale gallery seats at fifty cents has met with popular approval of schools, colleges and other educational institutions. This, they claim, will give many who otherwise would be unable to attend an opportunity to enjoy first class theatrical performances.

Prior to opening here on October 2, the players' production of the Spanish drama, "Malvaloca," will make a preliminary tour of one week out of the city.

PARTY FOR WEBER & FIELDS

The Weber & Fields Alumnae, comprising comedians, dancers and choristers who appeared in Weber and Fields productions of yesteryear, will attend the premiere of the new Weber and Fields show at the Central Theatre next Monday evening.

After the performance, Lew, Joe and their associates will be guests of honor at a costume party at which a hundred of their former co-workers will appear in duplicates of costumes worn in the old Weber and Fields Music Hall days.



It's toasted. This one extra process gives a delightful quality that can not be duplicated

BDWY. MGRS. CONSIDER PRICE CUT FOR BALCONY AND GALLERY SEATS

Only Hit Productions Doing Business in Upstairs Seats—Many Declare Reduction Is Necessary—Equity Players, Inc., Start Movement

Broadway theatre managers, who for the past season have been seriously considering reducing the admission prices of balcony and gallery seats to the pre-war basis, will have the way blazed for them by the Equity Players, Inc., who intend to restore the 50-cent gallery seat for their series of plays at the Forty-eighth Street Theatre, beginning in October.

Miss Katherine Emmet, business manager of the Equity Players, Inc., stated that the executive board has decided to charge this sum for every performance, including Saturday evenings, and that for Tuesday matinees the entire second balcony will be twenty-five cents. This, it is pointed out, will make the price of admission cheaper than that of the better class motion picture houses along Broadway.

This move by the Equity organization is in line with the policy that all Equity officers have always believed in and recently urged managers to adopt. Many patrons who would regularly take a fifty-cent seat have been discouraged, according to a statement made a short time ago by Frank Gilmore, secretary of the A. E. A., for a fifty-cent seat was all that they could afford.

The statement from the co-operative organization regarding the Equity price reduction reads in part: "The decision to re-establish the popular price balcony is in no sense a philanthropic one, as in recent years the upper sections of Broadway theatres

have been the least well patronized. It is believed by the executive board that well filled balconies at popular prices will yield better financial returns than has been the rule with many partially filled houses for years."

After the Equity Players, Inc., make the first move in price reductions, other houses are expected to follow suit. It is a well known fact that many theatres that charge \$1.00 and \$1.50 for the cheapest seats in the house only succeed in half filling them. A short time ago, a small theatre off Broadway had a record of fourteen patrons as the highest number to buy balcony seats since it opened. Other theatres are in a similar situation. Managers are beginning to realize that the reduction would be a paying proposition in itself.

Other cities, however, have already made some price reductions, and at least two houses in Chicago, The Powers and the Illinois Theatres, have cut gallery prices fifty per cent. Both houses are now charging but fifty cents for gallery ticket admissions to first class attractions.

Paul Dullzell, assistant executive secretary of the Actor's Equality Ass'n, who has been one of the most active workers in behalf of the cheaper seats, is of the opinion that the younger generation is growing up with an utter lack of interest in legitimate plays, because the price of seats makes it prohibitive for them to take in anything but a movie or vaudeville show.

DROP IN AMUSEMENT STOCKS

Amusement stocks dropped off slightly from the high points reached last week when Famous Players, Orpheum and Loew's hit new highs for the year. Famous Players, whose rise has been more or less meteoric, carrying the other two along with it in its upward trend, suffered the greatest loss, but this was only comparative as it closed on Monday night at 103 1/4 or approximately two points above the closing a week ago. However, during last week it had reached a new high of 107 3/4. The slight falling off towards the end of the week might be traced to profit taking as this Monday showed a tendency to rise again. 6,500 shares changed hands, which shows that the stock is active and that the fireworks are not yet over.

In spite of the slight set back suffered by Famous Players the Orpheum stock remained firm, the closing on Monday being only 1/4 off from the 1922 high 3/4 above Saturday's closing. This is probably the result of the crop reports coming from the Middle West with the prospect of better conditions and increased patronage of show houses. Increased activity was noticed here too as 5,400 shares changed hands as against 10,000 for the entire week before last.

Loew's, Inc., recovered from the slight decrease in Saturday's closing and is now only 7/8 off from its 1922 high of 20 1/2. This stock also was active with 5,400 shares being traded.

These three stocks are the only amusements shares listed on the big exchange and they are taken as a barometer of conditions in show business. Their steady rise in the past few weeks and their firm stand against assaults is taken as an indication that the theatrical world can look forward to a return of the prosperity that marked the boom right after the war.

"PARADISE ALLEY" OPENING

"Paradise Alley," the new Carl Carleton production will open on Monday, September 18th at Providence. In the cast are Mabel Withee, Bernard Granville, Frank Farnum, and Raymond Pash. After a short out of town break in, the piece will come into New York.

ALL WANT NAMES IN LIGHTS

The Park Music Hall, which Minsky Brothers will open on Friday night for a season of stock burlesque, will have one of the biggest flash electric signs in front of any theatre on Broadway. When the principals were engaged for the show he promised to feature two of them, Sally Fields and Tom Howard. With only two names on the sign a lot of space was left over and some of the other performers, seeing the unlighted area suggested that it would be a great drawing card for the house if their names were put in to fill up the emptiness. It seems that the agent who had booked a number of the principals had promised them all that they would be lit up—on the sign. When the sign was illuminated the following names were revealed to an anxious and waiting world: Sally Fields, Tom Howard, Sue Greighton and Hamtree Harrington.

But wait a minute. That's not all. Malvin and Ladd, a dancing team, were heartbroken because they were not among those present. They notified Minsky that they would not go on unless their names appeared. They did.

Since then Minsky has had to put a special body guard outside of his offices. Every one in the company from the orchestra leader to the temperamental stage hands have come to him with fire in their eyes and electric light bulbs in their hands demanding their names out front. The worst of it was that the bodyguard, two of them, got to Minsky the third day and said that if they didn't get their names out in front in big lights they would let the mob in. As a result the Park Music Hall will probably look like a combination Luna Park and a Swift's Premium directory.

HIPPODROME RIDER INJURED

Dorothy Campbell, who rides Ladykins, the pinto jumping pony in the Hippodrome show, was injured last week when her mount stumbled and fell after clearing the bars. The young equestrienne tripped on a loose mat and twisted her knee.

Miss Campbell missed only one performance and then returned to work with her leg tightly bandaged, it being necessary, however, to lift her on the horse before each performance.

PHILADELPHIA SHOWS DO WELL

PHILADELPHIA, Sept. 11.—The new theatrical season is now in full swing here and good business is reported on all sides.

"The Broad opened tonight with the Kaufmann-Connelly comedy, "Dulcy," with a cast headed by Lynn Fontaine, and including Howard Lindsay, James Gleason, Wallis Clark, George Alison, Gilbert Douglas, Harry Lillford, Elmer Cornell and George Abbott.

"The Spice of 1922" came direct from the Winter Garden to the Forrest. The piece was seen here before going to New York. However, this did not seem to take the edge off its repeat engagement last night.

Eugene O'Neill's play, "The Hairy Ape," which aroused considerable interest and comment here, has entered upon the final week of its engagement at the Lyric. The succeeding attraction "Marjolaine" opens next Monday night.

Edward Royce's production of "Orange Blossoms," a musical comedy adaptation of "The Marriage of Kitty" by Fred de Gresac and Victor Herbert, will leave the Garrick at the end of the week to make its New York appearance at the Fulton Theatre. "Pomeroy's Past," a new Clare Kummer comedy featuring Roland Young and Laura Hope Crews, will open here next week.

"The Charlatan" continues at the Walnut.

EDITH OWES FOR GOWNS

A judgment for gowns, hats and dresses costing \$1,560 was filed last week against Edith Hallor Dillon, wife of the movie director, Jack Dillon, and ex-wife of L. Lawrence Weber, the theatrical manager, by Harry Collins, Inc., the fashionable costumers of 49 West 57th street. The judgment, which was filed in the County Clerk's office, was obtained in the City Court through Attorney Leonard M. Wallstein. The amount sued for represents goods sold and delivered to Miss Hallor in 1920. Since her marital troubles with Dillon have been aired in the public prints Edith Hallor has been the object of a number of suits for merchandise she purchased.

BROWNING SUES FOR ROYALTIES

James Doyle, vaudeville actor, was named as defendant in a suit brought last week for \$1,000 royalties due by Joe L. Browning, Inc., under which incorporation Joe Browning, the vaudeville actor, writes stage material. The papers in the action were filed in the Third District Municipal Court. They set forth that the amount sued for is due as royalties on an act Browning wrote for Doyle.

STOREY OUT OF "SPICE" SHOW

Rex Storey left the cast of "Spice of 1922" on Saturday when it closed at the Winter Garden. "Spice" goes to Philadelphia this week, but with very few of the members of the original cast with which the show opened. The week before, James Watts, one of the featured artists, with whom Storey did the burlesque on "La Tosca," also left the show.

"NELLY KELLY" TIME EXTENDED

Boston, Sept. 11.—"Little Nellie Kelly," the George M. Cohan show at the Tremont Theatre, is doing such a business that its time at this house has been extended indefinitely. Originally scheduled to play but six weeks at this house, the receipts have grown so rapidly that it can easily remain at the Tremont until cold weather.

PRESS AGENT WRITING BOOK

Edwin P. Norwood, press agent with the Ringling Brothers & Barnum & Bailey Circus, is writing a book entitled, "The Adventures of Diggeldy Dan," a circus animal story for children. It will be published this fall.

CONNOR TWINS OUT OF "FOLLIES"

The Connor Twins were out of the cast of the Ziegfeld "Follies," at the New Amsterdam, last week. One of the sisters was taken ill, and both of them will go to California.



TILLIS & LA RUE

DANCERS CLASSIQUE

Featured with the CAMEO REVUE

This Week (Sept. 11) STATE, NEWARK, N. J.

Next Week AMERICAN AND BOULEVARD, NEW YORK

N. V. A. GIVES BIG DINNER TO FRED STONE—NEW PRESIDENT

All Vaudeville Present at Big Affair in Honor of Stone's Election

—E. F. Albee Is Toastmaster—Speeches by George M. Cohan, Will Rogers and Julia Arthur

"Many times during the past six years, people have said to me, 'Mr. Albee, you are getting along in years. Who is going to take your place?' I am going home tonight, and sleep happily—for I know now who will take my place and carry on."

So spoke E. F. Albee to a gathering which looked like the blue book of theatredom, at the National Vaudeville Artists clubhouse on Sunday night, where a dinner was being held in honor of Fred Stone's election to the presidency of the organization. This remark was made after Fred Stone had been introduced and had addressed his fellow-members and the guests assembled. Speechmaking, as a rule, is not in Fred Stone's line, and as Will Rogers stated later in the evening, is "A new one on me." The speech can best be summed up in Julia Arthur's words, when she spoke briefly. "Whatever is worth doing, is worth doing well. And that is Fred Stone's creed."

Albee officiated as toastmaster, saying that the only reason he did so was the fact that it didn't seem possible to get anyone else to open the show, and therefore had to do it himself. He introduced Stone, after announcing that "Seated on my right and on my left, are two of the greatest vaudeville people in the world," meaning Fred Stone and George M. Cohan.

In beginning his address, Stone stated that if he dropped dead through nervousness, he didn't care, for he had his life insurance agent right with him. This referred to the \$1,000 which E. F. Albee gives to the beneficiary of every deceased member of the N. V. A. Stone extended the thanks of the National Vaudeville Artists organization to E. F. Albee, and every member of the Vaudeville Managers Protective Association, for aiding the N. V. A., touching on the co-operation shown by the V. M. P. A. members in improving conditions for the artists so much over the conditions of years ago, and illustrated past conditions with experiences of his own. He asked the N. V. A. members to co-operate with members, in making the club a bigger and better one than it is even now. "I am perhaps more fortunate than some," said Stone, "in having my own home and my family well taken care of. I want to try to make this clubhouse a home for those less fortunate than I. A place where they can take their friends and their family and regard it as a home. We do not want the man who feels that he is too big to mingle with the rest of us here. *** We have an organization here which we know is unequalled by any other in life! *** We don't want to flaunt our deeds of charity to the world,—but we do want to impress upon all, its worthiness, and uphold its dignity wherever we go."

A. O. Brown was introduced as the Shepherd of the Lamb's Club, of which Fred Stone is a member. Brown brought the greetings of his organization to the N. V. A., and its sincere wishes for Fred Stone's success and the congratulations of the Lambs. Daniel Frohman, president of the Actors' Fund, who had with him F. F. Mackey, the oldest member of the Actors' Fund, having passed his ninetieth birthday, also addressed the assemblage, stating that the work of the N. V. A. had greatly relieved the burden of the Fund, which still operates under a deficit of \$100,000 a year. Frohman spoke of his acquaintance with Fred Stone, saying that it was under Charles Frohman that Stone appeared in his first musical production.

The next speaker was introduced by Albee as being "better known to the world than any other citizen of the United States." Or, to quote the old gag, "The next to get up was a little Irishman." George M. Cohan received a reception lasting several minutes after his name was mentioned, and started by saying "I's

pretty hard to follow that introduction."

Cohan went on to say, "The wisest thing the N. V. A. has done since its inception was to get Fred Stone for its president." In speaking about his friendship with Stone, he said that it has only been in latter years that they became acquainted. "I never warmed up to Fred Stone in the early days," grinned George, "'cause he went to bed too early, and I couldn't meet him." He told about the old theatrical baseball league, consisting of Cohan's team, Stone's nine, the Actors' Comedy Club team, and the White Rats' team. According to Cohan, his team won the cup, but the others wouldn't give it to them, claiming he had too many semi-pros on his nine.

To Fred Stone, Cohan said, "I want to tell you that you have some real hard work ahead of you, to get the real handshake between the artist and manager, and the real spirit of friendliness. There is still a feeling of bitterness to be gotten rid of. And Fred Stone is the ideal man for the job. Fred—I'll follow you no matter where you lead! God Bless you!"

It was a typical Cohanesque finish, and George sat down amidst cheers and an inclination on the part of many to gulp and hide tears.

"There is only one thing to properly follow a serious situation," said Albee, "and that is humor. So hold on to your seats and your buttons, for here comes Will Rogers."

And Rogers came. He started by denying that he didn't want to be toastmaster because he didn't want to be an opening act. He said that because he knew that at the N. V. A. there'd be some class, and he would only "have manged it all up." "I've been so nervous all night here, that I didn't eat a thing. So if I'm rotten tonight, I don't owe you anything. I'm just as uncomfortable in these clothes (referring to the dinner suit) as you are in yours." Rogers spoke for several minutes, his ready wit and real American humor flowing until tears of laughter also flowed.

Julia Arthur was next introduced and was followed by Marcus Loew. After Loew had delivered a few remarks, humorously well-put, a fifteen minute reel of the life of Fred Stone was shown to complete the evening. Previous to the showing of the film, Stone presented his daughter, Dorothy, with a life membership card in the National Vaudeville Artists club.

All the telegrams read by Mr. Albee, congratulated the N. V. A. on having selected Fred Stone to be its president, and Fred Stone for heading the organization. Pres. Warren G. Harding praised both the club and Stone, giving a genuine tribute to Stone, and also said that he was not sorry, just as an expression, but really sorry, that he could not attend the meeting. Other telegrams were read from Nellie Revel, Mr. and Mrs. Victor Moore, Charles B. Dillingham, Mayor John F. Hylan, a cablegram from Gov. James M. Cox, governor of Ohio, who was represented by Mr. Morris, his secretary, Father E. J. Leonard, of St. Malachi's Church, J. Newton Dunn, Charles Henry Davis, president of the National Highway Association, Nath'l Miller, Gov. New York; Augustus Thomas, Theodore Roosevelt, and Woodrow Wilson. Jimmy Lyons got a big laugh from Albee and the others with his telegram reading: "Fred Stone—May your next four years as president of the N. V. A. be as successful as my last four on the Loew circuit. P. S. I used to work on the Keith circuit but left it for Marcus Loew's, which is better."

Paul Specht, and his Society Serenaders, furnished the music for the evening, playing steadily for several hours before going to the Astor Roof, where the orchestra appears every evening.

CLAUDIA FINDS HIM AT LAST

Mrs. Claudia Carlstedt Wheeler, well known in musical comedy and vaudeville, is wearing the smile of accomplishment. Not in her regular line of endeavor, however, but as a sleuth of no mean ability.

Six years ago Mrs. Wheeler, whose husband is Albert Gallatin Wheeler, Jr., son of the Chicago railroad builder, secured an order of arrest against her erstwhile spouse as her way of collecting \$7,500 in accrued alimony. After a futile attempt to serve the warrant several years ago, it has been the heritage of every sheriff from Al Smith to Percy Nagle.

Last week Mrs. Wheeler's long waited for opportunity presented itself. While promenading Fortieth Street she encountered Mr. Wheeler and before the latter recovered from the shock, he was safe in the hands of a precinct policeman and detained until the arrival of the arrest order. Mrs. Wheeler lost little time in getting in touch with Deputy Sheriff Fitzsimmons.

Fitzsimmons went to the station house and placed Mr. Wheeler under arrest. The defendant husband was later released on a bond covering the amount due.

Mr. Wheeler was formerly a member of the New York Stock Exchange. Ten years ago he became bankrupt, but according to his wife, in her affidavit on which the order of arrest was issued, he was living in luxury while she was ill and destitute.

The court awarded Mrs. Wheeler \$500 a month alimony, which later was reduced to \$300. In 1914, her husband sued for divorce and the action was decided in favor of the wife. Since then the alimony has increased from the \$7,500 for which the defendant was then in arrears, to about \$20,000.

Mr. Wheeler volunteered the information at the time of his arrest that he has a divorce action pending against his wife in New Jersey.

STUDIO FIRE DELAYS OPENINGS

The fire in the scenic studios of Joseph Physioc, at 447 First avenue, last week, destroyed settings valued at \$100,000 and necessitated the setting back of opening dates of several new productions. These settings, which belonged principally to the Selwyns and John Golden, will delay the opening of seven productions several weeks.

Among the productions whose scenic equipment was lost in the blaze are "The Circle," "The Exciters," "The Last Warning," all of which are under direction of the Selwyns, while the Golden list includes "Spite Corners," "Blister Jones," "Dear Me," "Turn To The Right," and "The Wheel."

The losses were fully covered by insurance.

SILVER BELLS REVIVED

The Silver Bells, Manning, Davis, Baker and Jones, one of vaudeville's famous acts of a quarter of a century ago, has been revived and with the original members will soon make its reappearance in vaudeville. Dan Baker, Richard Jones, Joe Davis and James Manning, all members of the famous old act, are alive and well and have for the past two weeks been rehearsing preparatory to opening in vaudeville. The act, over thirty years ago was famous with the Tony Pastor show with which it appeared for two years. A trip to England followed and an engagement of eight months with Moore & Burgess famous minstrels followed.

"SUE DEAR" TO MOVE

"Sue Dear," the Bide Dudley musical comedy which has been running at the Times Square Theatre since July 10th will on Monday of next week move to the Bijou Theatre on 45th Street on Monday next.

REWRITING "LONELY WIVES"

A. H. Woods' farce "Lonely Wives" which has two or three tryouts and found wanting is going out again with practically an entirely new cast and third act.

The third act has already been rewritten several times but still is believed to need fixing.

SHUBERT UNIT OPENINGS

With the opening of seven units last week, Shubert vaudeville got off to a good start by playing to good business, with a week beginning with a holiday in the various shows' favor. The openings of last week are called "preliminary" openings, the "official" opening date being set for September 18, and in cities where Sunday openings are allowed on the 17th. The shows which began the second year of Shubert vaudeville, and the first of the new "unit" type of entertainment, were the Weber and Fields' "Re-United," which opened Labor Day at the Grand Theatre, Hartford; "Steppin' Around," the Weber and Friedlander unit headed by James C. Morton, in Toronto, Canada; Davidow and Le Maire's "Troubles of 1922," headed by Georgie Jessell, in Stamford, Conn.; "Laughs and Ladies," in Indianapolis; "Echoes of Broadway," produced by the Butler Estate, in Bridgeport, Conn.; I. H. Herk's unit, "Stolen Sweets," in St. Paul, Minn., and the Jack Singer unit, "Hello, Miss New York," at the Shubert-Crescent, Brooklyn. The last show gave a dress rehearsal as a "formal opening" at the theatre on Friday night.

All the shows played to good business all week long, with prices ranging to \$1.00 and \$1.50 top.

The season of Shubert vaudeville will open in New York City on Monday, September 18.

The entire circuit throughout the country, including about thirty-five different theatres, will begin their season on the same day, and the day previous where Sunday openings are not prohibited by law.

The Weber and Fields show "Re-United" this week is playing at the Majestic, Boston, opening on Monday matinee to a big audience. This will be the opening show at the Central Theatre, New York, on Monday, September 18. Shubert unit shows will be seen in the following theatres: Central, New York; Crescent, Brooklyn; Keeney's, Newark; Chestnut Street Opera House, Philadelphia; Academy of Music, Baltimore; Shubert-Belasco, Washington; Garrick, Chicago; Shubert, Pittsburgh; Shubert, Louisville; Empress, St. Louis; Shubert, Kansas City; Detroit Opera House, Detroit; Wieting Opera House, Syracuse; Shubert, New Haven; Majestic, Boston; Shubert, Cincinnati; Ohio, Cleveland; Harlem Opera House, New York; Astoria, Astoria, L. I.; Boro Park, Brooklyn; Mishler, Altoona; Weller's, Zanesville, O.; Court, Wheeling, W. Va.; Park Theatre, Indianapolis; Brandeis, Omaha, Neb.; Berchel, Des Moines, Ia.; Garrick, Minneapolis, Minn.; New Palace, St. Paul, Minn.; Engelwood, Chicago; Shubert Princess, Toronto, Can.; Criterion, Buffalo; Park Theatre, Utica; Springfield, Mass.; Bijou, Fall River, Mass.; Shubert Grand, Hartford, Conn.

SHUBERT SHOWS AT BORO PARK

The new policy of the Boro Park Theater in Brooklyn will be the playing of Shubert Unit shows, the last half of the week and feature pictures the first. The house will open on Thursday of this week with "The Ritz Girls," the Lew Fields Unit. This will play four days and on the following Monday and the next two days a feature film will be shown.

A big orchestra under the direction of Emil Katzenstein has been engaged for the house. The house is owned by the Levy Brothers and was opened some two years ago. It was first devoted to vaudeville and was booked by the Keith office.

SARAH HYATT

Sarah Hyatt, whose likeness appears on the cover of this week's issue, is prima donna of Jacobs and Jermons "Flashlights of 1923," playing the Columbia Circuit, this week at the Majestic, Scranton, Pa. Miss Hyatt is not only a most attractive young woman, but possesses a remarkably fine soprano voice. She has been studying the past three years under the direction of Enenco Batelli of New Haven. This is Miss Hyatt's first season on the Columbia Circuit.

ENGLISH ACTORS SOLID FOR CLOSED, OR ASSOCIATION SHOP

Straw Vote Held Among Members of Actors' Association Members Indicates Solid Front for Closed Shop—Managers See Big Fight Looming

LONDON, Sept. 9.—The closed shop as it is at present practised in the American theatre by the Actors' Equity Association, will undoubtedly be put into effect in the theatres of England by the Actors' Association before the end of the year. This action is forecasted by the returns from the straw vote held among the members of the Association, which showed that they were in favor of putting in work the closed shop, or "Association Shop," patterned after the "Equity Shop," by a majority of 18 to 1.

Several months ago the officials of the Actors' Association took up the problem of inaugurating the closed shop in the British legitimate theatres. The English Association has been in a weakened condition for the past few years, and the success of the American Actors' Equity Association in putting into operation its "Equity Shop" stirred it up. In order to ascertain the feeling of the general membership of the union upon this matter, a questionnaire was sent to each member. The returns which have come in show the great enthusiasm for the idea among the actors.

The Association Shop will now be put to a formal vote by the Actors' Association, and as the vote will undoubtedly be in favor of it, the English theatrical world will probably see a conflict between the organized actors and the managers, especially in London itself, comparable to the actors' strike in New York in 1919.

The main trouble with the Actors' Association has been that it had very few advantages to offer the legitimate actor in return for the dues he paid in joining, as the non-organized actor received the same contractual conditions from the managers that the Association members did, especially in London. The actors on tour have the advantage of being able to rely upon the Association in the event of being stranded. It is for this reason that the closed shop has been undertaken, and if it is successful it will mean that the A. A. will be as strong in England as the Vaudeville Artists' Federation, which at present is the strongest actors' organization in Great Britain.

The Actors' Association has not the advantage held by the Actors' Equity Association of being affiliated with the labor organizations. When John Emerson, president of Equity, was in London last month, he stated that it was the aid of the musicians and the stagehands which won Equity's first battle. He spoke strongly in favor of labor ties and said they had helped the actors.

The great majority of the English actors, however, are against being affiliated with the labor unions, although the sentiment is rapidly changing. A considerable element has grown which advocates that the Actors' Association seek affiliation with the theatrical labor unions.

When the members of the A. A. vote formally upon the question of "Association Shop" they will also probably vote upon the question of labor affiliation.

GRAND K. C. WANTS ROAD SHOWS

The Grand Theatre, at Kansas City, will book and play traveling combinations and road attractions for the season of 1922-23. The Grand has a large seating capacity and ample stage room to play the largest productions. The theatre has recently been decorated, renovated, and new seats installed.

E. S. Brigham, of Kansas City, will have charge of all the bookings of the theatre and is very anxious to book an extra good attraction to open the season October 1, which is Priests Of Dallas Carnival, a big week for visitors in Kansas City.

WINIFRED ST. CLAIR DIVORCED

TRENTON, N. J., Sept. 11.—Winifred St. Clair formerly of this city, and who was leading woman at the Trent Theatre a few years ago in the St. Clair-Stock Company, and in private life Mrs. Earl D. Sipe, was last week granted an absolute divorce from Mr. Sipe. On recommendation of Special Master in Chancery Frederick W. Gnichtel, Mrs. Sipe was granted a decree nisi on March 4, of this year, the decree to be made absolute in six months. This period elapsed last week.

In the report of Special Master Gnichtel, it was recited that Mrs. Sipe whose name before marriage was Mary Minifred Miller, was married to Sipe on April 15, 1910, at Logansville, Ind.

SPICE DANCER SUES

Natalie Ferrari, who has been premiere danseuse at the Hippodrome for two years and has just joined the cast of "Spice of 1922" served her husband, Carlos Ferrari with papers in an action for separation last week. She charges desertion and non-support.

Ferrari, in his answer, charges that he lost his wife's love about a year ago when she became friendly with a dancer named Piatov and it is alleged that he is about to institute an action for damages against the latter.

JOHNNY BLACK IN ENGLAND

MANCHESTER, Eng., Sept. 9.—Johnny Black, American song writer, will sail from Wales this week for New York, where he will engage people for his new show, "The American Way," which he will produce over here this Winter. Black is Musical Editor and writer for the Publishers Press, music publishers, composers and producers. F. L. Bentley is the managing director of the company.

GUIRAN AND MARGUERITE SIGN

John Guiran and LaPetite Marguerite, the dancers last seen in the production of "The Last Waltz," have been engaged by George Choos to appear in "The Realm of Fantasy," his vaudeville production now headed by Ivy Shilling and Frank Ellis. Miss Shilling leaves the act on Sunday, at the Royal, and Guiran and Marguerite will join it at the Colonial theatre the following day.

NEW REVUE AT LA VIE

Dody & Morris have arranged to stage the new revue at the Cafe La Vie. The La Vie is under new management, that of Miss Evelyn M. Stuart, who will be hostess.

The following headliners have been engaged: Florence Darley, Anna May Belle, Mildred Hewitt, Julia Gerahaty, Jim Buckley, and a chorus of eight beautiful girls.

The costumes have been furnished by Behrens. Dan Dody staged the production, Melville Morris wrote the special music and I. J. Fagan wrote the lyrics and book.

"BALANCE" IS NEW PLAY

LONDON, Sept. 11.—Tom Walls and Leslie Hanson, Ltd., will present "The Balance," a drama in five acts at the Manchester Opera House, on October 16th. Frank Dix and Leon M. Lion are the authors of the play. It is intended to show it for several weeks on the road before bringing it into town.

JUDGMENT AGAINST HUSSEY

Judgment in the sum of \$2,243 was filed against Jimmy Hussey, the comedian, in the County Clerk's office last week by Fred E. Goldsmith, attorney, with offices in the Loew Building. The judgment was obtained in the City Court through Attorney Leonard R. Hanower. Goldsmith, who has acted as Hussey's counsel for the past two years, sued for \$2,000 he alleged was due for professional services. The greater part of the services Goldsmith rendered were in the matter of Hussey's bankruptcy last year which was caused by the failure of his own musical show, "The Midnight Rounders," in which the comedian had put all his capital. Hussey has not yet been discharged from bankruptcy, and is supposed to pay a portion of his weekly salary, when he works, towards clearing up the debts he incurred, which amount to several thousands of dollars.

"YANKEE PRINCESS" COMING IN

A. L. Erlanger's first musical production of the season will be "The Yankee Princess" adopted from the German success, "Die Bajadere." It will open at the Knickerbocker Theatre on Monday evening, October 2. The music is by Emmerick Kalman, composer of "Miss Springtime," "The Riviera Girl," and others. The American book is the work of William Le Baron and Bud de Sylva wrote the lyrics.

In the cast are Vivienne Segal, who will play the title role; John T. Murray, Thorpe Bates, Frank Doane, Roland Bottomley, Royal Tracy, Vivian Oakland, Princess White Deer, Helen Grenelle, George Grahame, Colin Campbell, Jane Carroll, Ruth Lee, Elsie Decker, Belle Miller, Lionel Chalmers, Valentine Winter and Mortimer White.

AISTON SHOW GOING OUT

Arthur C. Aiston's next production will be "A Fly In The Bottle," by Charles De Lima. The piece was given a preliminary road showing out of town last month under the title of "Woman's Greatest Sin." The piece will again be shown out of town the latter part of the month, with the possibility of a Broadway date to follow.

WILBUR FARCE CLOSES

"I Will If You Will," the Crane Wilbur farce, which opened at the Comedy Theatre, Aug. 29, closed last Saturday night.

MOVIES BY RADIO

WASHINGTON, Sept. 11.—Motion pictures by radio in your own home may be expected in the near future, Francis Jenkins, inventor of radio-photography, declared today.

As music is already brought into the home by radio, Mr. Jenkins' prediction indicates that the movie theatre is threatened with interesting competition. The Washington inventor said:

"Motion pictures differ from ordinary lantern slides principally only in speed of presentation. Therefore, photographs by radio being an accomplished fact, in order to get motion pictures by radio the only problem remaining for solution is speed."

"The ultimate installation of broadcasting stations of pictures should help also to discourage forgery, embezzlement, robbery, murder and the like, because a criminal could be placed in front of a broadcasting machine and his image appear in every police station in the country equipped with a suitable receiving instrument, and the detectives invited to identify him or the image could be photographed and filed away for future use."

"These instruments also should have great tactical value, for not only could the army and navy send secret messages and maps by the new instruments, which cannot be deciphered by the unauthorized, but a great battle on land or sea could be watched from the offices of the chiefs in command at Washington."

"But it is in the home that the widest usefulness will ultimately lie, for by sending out music on one wave length and pictures on another, an entire opera may be enjoyed through both the ear and the eye, all the family, old and young, can listen in and look on amid the comforts of their own home."

Here is the inventor's explanation of the radio-photograph:

"A machine in our sending station covers the whole picture in lines beginning at the left hand edge and at the upper corner, and going across from left to right in successive adjacent parallel lines until the whole picture is covered."

"Every part of the picture then reflects its particular strength of light onto a light-sensitive cell."

"This light-sensitive cell is in an electric circuit, the current flow of which fluctuates as the resistance of the cell changes with the different strengths of light impinging upon it. This fluctuating current is impressed upon a radio broadcasting set directly or after being amplified through one or two tubes, the modulated picture wave being impressed on the radio carrier wave."

LEAVES NOTHING FOR PAULINE

The will of Richard O. Libby, father of Pauline Frederick, who died at Norwich, Conn., last September, has been admitted to probate, specifically stating that his daughter is to receive nothing of the residue estate.

Inserted in the document is the following paragraph: "I give and bequeath to my daughter, Pauline Beatrice Rutherford, nothing and I mention this omission to show that the same is intentional and not made by mistake."

Edwin B. Duchette of Oswego, N. Y., receives half of the residue and the other half is to be held in trust by the Thames National Bank of this city, the income of which goes to Robert A. Duchette of Attleboro, Mass.

Pauline Beatrice Rutherford is known to the stage and movie world as Pauline Frederick.

Miss Fredericks, who is now appearing at the Woods Theatre in Chicago, where she is starring in "The Guilty One," when appraised of this is reported to have said:

"Loyalty to my mother, who was divorced from my father, is probably the cause of his action. I'm surprised he had an estate, anyway. He was an awful spendthrift."

JEWISH ART THEATRE RE-OPENING

The Jewish Art Theatre, at Madison Ave. and 26th Street, will re-open on Saturday afternoon September 23rd under the direction of Maurice Swartz.



JOHN E. WALKER

Featured Comedian with C. B. Maddock's Musical Comedy Sensation—

"THE SON DODGER"

PALACE THEATRE, N. Y. City, Week of Sept. 18, 1922

VAUDEVILLE

125TH ST. TO SEE BIG VAUDE FIGHT

THREE HOUSES TO COMPETE

One Hundred and Twenty-fifth street, between Seventh and Columbus avenues, will have a private vaudeville war all of its own, beginning with November 6th, on which day the Shuberts will open the Harlem Opera House under their direction with "Plenty-o-Pep" as the first attraction there. The Keith lease on the Harlem Opera House expires on Tuesday, October 31st, and will probably close the Sunday previous. As the Harlem Opera House is to be a full week stand for Shubert units, they will undoubtedly utilize the remaining five days of the week in making a few changes in the house, and open it on Monday, November 6th.

Next door to the Harlem Opera House is a motion picture theatre called the Apollo. One house beyond the Apollo Theatre is Loew's Victoria Theatre, playing five acts and feature pictures, on a split week basis. Right around the corner from the Harlem Opera House, with its entrance on Seventh avenue near 126th street, is the Alhambra Theatre, playing big time Keith vaudeville for a full week stand. Loew's Victoria operates under a price scale of 25 cents top week-day matinees, 40 cents at night; Saturday matinee, 25 cents; Saturday night, 60 cents; Sunday afternoon, 50 cents; Sunday night, 60 cents. Keith's Alhambra's price scale is as follows: Matinees, 35, 25 and 15 cents (this house has two balconies); evenings, \$1, 75 cents, 50 cents and 25 cents; Saturday matinees, 50 cents, 35 cents and 25 cents; Saturday evenings, \$1.50, \$1 and 50 cents; Sunday afternoons, 75 cents, 50 cents and 25 cents; Sunday nights, \$1.50, \$1 and 50 cents. These prices do not include the ten per cent tax on each seat.

According to the Shuberts' announcement, their prices will have \$1 and \$1.50 top. Whether these prices include tax (which would mean that the Shuberts pay the tax themselves) or have ten per cent to be added, has not been stated as yet. In all probability, the tax will be added.

The big competition in the Harlem district will be between the Keith and Shubert houses, as the Loew theatre will have feature pictures in addition to its vaudeville to draw its patrons with. The Harlem Opera House is the older theatre of the two, having been erected by Oscar Hammerstein several years before Percy Williams built the Alhambra. However, the Alhambra has been playing vaudeville for a much longer period, the Harlem Opera House having alternately played Klaw & Erlanger attractions, then stock, with a company headed by Beatrice Morgan, and finally was taken over by the Keith Vaudeville Exchange and booked by its family department. The Alhambra is the larger and better equipped house.

MOORE AND JAYNE SPLIT

George Moore and Mary Jayne have dissolved their vaudeville partnership. Moore will do a new act with Margaret Quimby, who was formerly seen with William Seabury and Company. Mary Jayne will be seen in a new single shortly.

"JAP-AN-TEA" TO OPEN

"Jap-An-Tea," a miniature musical comedy, written by Herman Kahn, will open out of town next week, and will then come into New York for a showing. The cast includes Orry Kelly, Frank Miller, Ida Mae Oderlin and Herbert Gervis.

Gladys Clark and Henry Bergman are preparing a new act for vaudeville.

MOORE HAS ORPHEUM AFTERPIECE

Victor Moore and Emma Littlefield, who opened a tour of the Orpheum circuit at the Mainstreet theatre in Kansas City last week, are now preparing an afterpiece which they will present in all the houses in which they will play, beginning with the week of September 17th, at the Hennepin-Orpheum, Minneapolis. At this house they will meet with several acts on the bill who will be booked intact over the rest of the circuit with them, to appear in the afterpiece.

Among these acts will be Val and Ernie Stanton, who have just returned from England, and who begin a two year route in Minneapolis next week, Hyams and McIntyre, the Wilton Sisters, and the Minstrel Monarchs.

ALBEMARLE OPENING POSTPONED

The Albemarle Theatre in the Flatbush section of Brooklyn, which was scheduled to open last Saturday under the Keith-Moss direction, has been postponed until Saturday, September 16th. The theatre will play feature motion pictures only. Charles Reilly, manager of Moss Flatbush theatre, one block away, will also be supervising director of the Albemarle. The Flatbush is continuing under its policy of six vaudeville acts and a feature motion picture for a full week stand.

BURLESQUE AFTERPIECE ROUTED

The burlesque on Owen McGivney's protean act, "Bill Sikes," which Al Herman, Bert and Betty Wheeler and Willie and Joe Mandel are appearing as an afterpiece on the bill at Moss' Broadway theatre, will be seen in all the Keith houses on the circuit. All the acts now appearing in the bit, have been routed on the same bills, with McGivney also appearing with his act on those bills. The bit was originally tried at Atlantic City where all the acts played together recently, and proved to be a great success.

"KLICK-KLICK" FOR LOEW TIME

"Klick-Klick," the big act which Joe Santley and Ivy Sawyer did over the Keith circuit two seasons ago, has been routed over the Loew time by Abe Feinberg under the title of "Broadway Snapshots." Mildred Rogers and Billy Hughes head the cast of the Loew act. It will play a full week in the majority of houses on the circuit.

NED WAYBURN ACT PLAYING

Ned Wayburn and his wife, Mabel, have formed a new corporation for the production of vaudeville acts. The first act of the new concern opened this week at Proctor's Theatre, Yonkers. It is called "The Dancing Dozen," having twelve people in it. This act was a part of the Ziegfeld "Frolic" company which Will Rogers headed on tour last season.

COLONIAL OPENS MONDAY

"The Realm of Fantasy," the new George Choo's production with Ivy Shilling and Frank Ellis, will headline the opening bill at Keith's Colonial on Monday, Sept. 18. Other acts on the bill are Duffy and Sweeney, Gordon and Ford, Moody and Duncan, Richard Kean and Bernice Spear, Lilly Von Kovass, and the Garcinetti Brothers.

ANOTHER OLD TIMERS ACT

Another old timers act is ready for vaudeville. Signor De Paris, a former opera singer, has the act ready, the cast of which is made up of the following: Miss Jessie Howard, J. J. Greves, Bobby Mack, Mlle. Janete and Signor De Paris. The combined ages of the players in the act aggregates nearly four hundred years.

ORCHESTRAS IN GREAT DEMAND FOR BILLS

CRAZE IS ON THE INCREASE

This season, more than ever before, will see a flood of orchestras on the vaudeville stage. Orchestras have been seen in vaudeville before but they have usually worked behind a featured singer, dancer or performer, such as Henry Santrey and his orchestra, Sophie Tucker and her Five Kings of Syncopation, Bessie Clayton and the Versatile Sextette and many others. Ted Lewis, of course, was a vaudeville favorite but Lewis's work was more in the realm of showmanship.

Late last season Whiteman and his orchestra played the Palace, giving a performance of straight dance music. This was a success. Ray Miller, Paul Specht and Alex Hyde were then seen in vaudeville and also scored well. Six weeks ago Vincent Lopez came into the Palace and added to the straight style of playing a novelty in the way of stage lighting and effects. Now the offices are flooded with orchestras that wish booking, and, strange to say, the demand is still greater than the supply.

Any singer or dancer who goes up to the booking offices and can show that he or she has a good band behind them is practically assured of booking, granting, of course, that the performer is strong enough. Vaudeville patrons are always ready these days to give complete recognition to an act that carries an orchestra or to an act that is composed entirely of a well known dance combination. The wide awake orchestra leaders are taking advantage of this known fact and are capitalizing while the orchestra tide is at its flood. Many of the smaller combinations of five, six and seven men are hooking up with recognized performers while the larger leaders are going out in acts by themselves.

The straight dance combinations of from nine to fifteen men fall naturally into two classes those that play simply as a dance combination and those that use staging and lighting effects and other novelties in their presentation. A good many of the larger orchestras are playing in cabarets or midnight supper clubs in and around New York so that they take only local engagements that do not interfere with their work. Other organizations are not booked in New York and will go on tour if necessary.

Orchestras which have already been booked or which have acts in preparation are Vincent Lopez, Eddie Elkins, Versatile Sextette, Ray Miller, Alex Hyde, Charles Strickland, Findlay and Allen, Ted Lewis, Specht's Serenaders, Jimmy Carr, Oscar Adler, The Blue and White Marimba, Arnold Johnson, Johnny Ringer and several of Harry Yerkes' combinations.

Many of the recognized leaders and several of the agents are receiving calls daily to organize orchestras to put out in acts and there seems to be no limit at the present time to the number of orchestras that can be used. The money paid for these combinations ranges everywhere from \$500 for a five piece outfit up to \$2,000 for a recognized leader. Names are what is wanted for the most part, but lacking these, the offices will take an orchestra of any description provided they can play well and have stage presence.

Ted Lewis is entertaining his Dad this week who came to New York from Circleville, Ohio, to visit his jazzical son for three weeks.

DAVE STAMPER TO DO ACT

Dave Stamper, official music composer to Flo Zeigfeld, Jr., with a long series of "Follies" and "Frolics" to his credit, will open in Keith vaudeville at the Alhambra Theatre next Monday, September 18th. Helen Groody, last seen in "Frank Fay's Fables," at the Park Theatre, and sister to Louise Groody of "Good Morning, Dearie," will be seen as his partner, in songs and dances, with some chatter.

A special party has been arranged for the opening night, in honor of Stamper. The entire Zeigfeld force, include Flo, Jr., Sam Harrison, Sam Kingston, Malcom Douglass, Bobo, Leon Bergman and Secretaries Dix and England, in addition to a large number of song-writer friends from "Tin Pan Alley," who are bringing an orchestra up with them, will be present.

CARUS ARREST ORDER ENTERED

CHICAGO, Sept. 9.—An order for the arrest and commitment of Emma Carus and her pianist, J. Walter Leopold was entered yesterday on instructions of Judge Jacobs in the South Clark Street court when they failed to appear in response to a court order.

A few weeks ago when Miss Carus and her partner were playing an engagement at the Majestic, which was then a two-day house, they were arrested on a charge of disorderly conduct sworn out by Harry Newman and Mrs. Theresa Newman, who claimed the two visited them in their room at the Hotel Sherman on August 2 and beat them.

NEW AMSTERDAM CONCERTS

The Keith Vaudeville Exchange will begin the booking of another Sunday concert house on September 17, when the New Amsterdam will begin its Sunday concert season. The Columbia Theatre played its first Sunday concert on September 10. Both houses are booked by Pat Woods. Lou Tellegen and Ted Lewis will split headline honors at the opening concert next Sunday at the New Amsterdam. Both houses play matinee and evening performances.

CANTOR UNIT ON ASS'N. TIME

"The Manicure Shop," the unit produced by Lew Cantor for the Loew circuit, will tour the Western Vaudeville Managers' Association circuit instead. It opened for the beginning of a route at the Lincoln theatre in Chicago on Monday.

ERNIE EATS FREE

Ernie Stanton, of Val and Ernie Stanton, will be the guest of honor at the dinner to be given to the members of the National Vaudeville Artists baseball team, today, September 13th, at the clubhouse. Stanton arrived back from England this week.

LARRY PUCK WITH FREEMAN

Larry Puck, who for several seasons has been connected with the Abe I. Feinberg office, has severed his connections with that office and is now with the Charles J. Freeman Agency. Puck is a brother of Harry and Eva Puck.

MANAGING STAR & GARTER

CHICAGO, Ill., Aug. 28.—Jack Bourke has been appointed manager of the Star & Garter Theatre in this city. The Star & Garter formerly played Columbia Wheel Burlesque Shows, but this season it is playing vaudeville and motion pictures.

JESS WILLARD IN VAUDEVILLE

SAN FRANCISCO, Sept. 11.—Jess Willard is heading bills in the Pantages theaters and after his appearance at the Frisco house was booked for a route over the circuit.

VAUDEVILLE

PALACE

Everything went over nicely, apparently leisurely, but moving along in an even tempo, nothing forced. No reason for anybody to go away angry, for the offerings were quality acts and all skilled artists in their respective lines of endeavor.

An act that could work any spot on the bill was "The Clown Review," with Ploetz Brothers and Sister in "Classic Buffoonery," an act that is highly entertaining and artistic if anything. Their stuff is on the novelty order, such as tap dancing on their hands, for one thing. The girl does three daredevil bits, dropping many feet from a ladder head down and landing on her hand on a table below. Between stunts she displayed a versatile line of steps.

Nate Leipzig did his card tricks in the second spot, Espe and Dutton, who were billed for that position failing to go on. The master hand at such performances easily sold his stuff, with the aid of three assistants from the back of the house, executing his card exhibition in finished manner.

In "Mistakes Will Happen," Billy Arlington, assisted by Eleanor Arlington, C. I. Taylor and Joseph Ward, gathered many laughs with his tramp-musician character comedy. Arlington gets off a gag now and then that might be dispensed with. Parts of the closing bit weaken the act as a whole and ought to be changed for something new. The quartet at times are not so good.

The "Rube-o-hemians," Pee Wee Myers and Ford Hanford, one with the unusual dancing feet and the other an adept at the musical hand-saw, gave a delightful performance and never for a second stepped out of their hick characters. The whole affair is short and sweet. How consistent they are may be gathered from the fact that Hanford sings "In the Shade of the Old Apple Tree," which gets him a round of applause. Most every patron has a soft spot in his or her heart for an old ballad, and after an artist has the courage to deliver it they acknowledge their approval.

The first half was closed and stopped by Ted Lewis in his second week of a return engagement. Although the "high-hatted tragedian of song" is doubling at another house, he worked hard from the moment the act opened until it closed. He repeated his successful rendition of "Three O'clock in the Morning," and "Hot Lips," also. A new novelty number entitled "Fate" was introduced and its unusual treatment may be gathered from its title. It certainly is something new for a song out of the classical order and is a Ted Lewis song.

Elsie Janis opened the second half in a "recital of imitations," revealing herself as the same old intimate Elsie, doing things in her own delightful way. Many, many palms came in contact with each other at Miss Janis's entrance, making her thank the audience, after which she quickly got into her stride. She opened with a coon shouting song, and followed that with an imitation of Sam Bernard if he were a traffic cop; Ethel Barrymore if she were to do a Fanny Brice and vice versa; Eddie Foy and George M. Cohan if they were doing Gallagher and Shean, and Ethel Levey singing a published number. She closed with a song and dances, being herself. As a sort of encore she thanked the audience as Lenore Ulric might have done it.

Tom Patricola, with Harrietta Towne, filled the next to closing spot, doing his "Girl and Dancing Fool" act in which he was last seen here with Irene Delroy. In addition to being ornamental while Patricola works, Miss Towne dances in a way that proves her capable of easily holding the stage as a single. Tom's comedy and dancing scored as usual.

The Ford Dancers, with Edwin Ford, Lottie Ford, Bob Adams and Mildred Bilbert, closed the show with a dance offering that held them in intact. M. H. S.

VAUDEVILLE REVIEWS

RIVERSIDE

The show for this week is better to a great extent than most of those which have been booked into this house for the past few weeks. Which shows that the new season is here. Another proof of the arrival of the new season is the return of Julius Lenzberg to the orchestra pit, after being absent all summer. One could tell that Lenzberg was back without looking for him. All they had to do was listen to the orchestra play, not only for the acts, but the arrangements of the intermission and overture numbers, and he'd know Julius was directing. "The Parade of Wooden Soldiers," done for the intermission, was especially well rendered.

Ted Lewis, doubling from the Palace, tops the bill, making his third appearance here in less than two months. Lewis is offering for the most part, a new routine. From the old routine he has kept "Three O'Clock in the Morning," which is the outstanding hit of the entire repertoire, and "The National Emblem," used for a finish before the encore numbers are done, and a sure-fire one. "Fate" is a new number which is out of the usual run of popular published numbers, and is done in the usual Lewis style, both vocally and instrumentally—which is excellent. The "high-hatted tragedian of song" is closing the show here, and in that spot holds them in for four encores and then has to beg off. Which proves that Lewis is all in a class by himself.

Hermine Shone is the second feature, closing the first half of the show with a new act by Emmett Devoy, called "Window Shopping." The affair is in ten scenes, with a cast of eight people. Just why a cast of eight is employed when a cast of four could do all the parts just as well and not make it appear ridiculous, is a mystery. Of the eight parts, five have but a few lines to say, and two of these five could double in roles and save money. But regardless of that, the act itself isn't big time. Miss Shone could use it for a flash in the family houses, but it would only be disappointing to any audience in a two-a-day theatre. The idea of the vehicle is old, the dialogue has few bright moments, and there are but one or two situations which contain anything in the way of real laughs.

Joseph Diskay, a Hungarian tenor, was on fourth, assisted by a very good pianist. Diskay has a remarkably good voice, and has chosen his repertoire well. It contains but two foreign numbers, the others being done in English, and despite a slight accent Diskay possesses enunciation that puts to shame a great many of our American "distinguished singers." There was evidently a party of his friends in the house, one of whom, a woman, threw a bouquet of flowers to him while taking bows.

Madame La Toy's models, a posing act done by Mme. La Toy and dogs, was effectively staged and scored in the third spot with a pretty series of pictures.

Greenlee and Drayton, the two colored chaps, almost stopped the show with their dance work on second. The language bit also did nicely here.

Crawford and Broderick opened the second half. Both are good-looking, the woman being very attractively attired, and gracefully built. The talk is entertaining, although there are a few Joe Millers and a few blue gags in the turn, among the latter, "Do you know my father?" with the answer, "No, do you?" being a little too strong.

Joe Browning did his "Timely Sermon" in the next-to-closing position, offering a great many new bits since we last caught him, among them "Symptoms" and "When the Good Day of Judgment Rolls Around" being exceptionally funny. G. J. H.

ROYAL

Garcinetti Brothers open the show with some clever gymnastics and balancing. A performing canine assists them in a medicine ball stunt. The dog butts it into the audience and the latter butts it all over the auditorium. The intimacy of the stunt readily won the matinee crowd Monday. For a finish they use their familiar hat throwing specialty.

Dixie Hamilton did especially well in the second spot, with a new collection of "blues." Miss Hamilton has pep and personality that get her numbers over in great style.

Jim McLaughlin and Blanche Evans captured comedy honors of the first half in "On a Little Side Street." They essay types that are familiar in the gas house precincts. Their repartee is bright and amusing. They wind up with a whirlwind tough dance that's a roar.

"The Realm of Fantasie," on next, was easily the outstanding feature of the bill. It is a musical tabloid produced by George Choos. It features Ivy Shilling, the toe dancer, and enlists a supporting cast of four other principals including Frank Ellis, Leon Jenkowski, Maude Sheila, Gaspar Santo and a vivacious pony ballet billed as "The Eight English Rockets." There are three special sets, and during the changes Ellis handles the situation nicely before a specialty drop with explanatory and topical chatter and other clowning. Gaspar Santo handles the musical numbers, while Miss Shilling contributes two artistic solo dances. "The Eight English Rockets" brought down the house in an "awakening of the toys" dance number.

The piece runs forty minutes and is lavishly mounted. There are five changes of costumes for both principals and chorus, with each one more gorgeous than the other. A luminous gown number closed the piece to great applause. It was indeed one of the most pretentious flash acts seen here in quite a while. It has every element that makes for success in a musical tabloid.

Gertrude Moody and Mary Duncan, billed as "Opera and Jazz, Inc.," offer a diversified singing act that contains practically everything from the classics to the blues. Miss Moody handles most of the solos. Miss Duncan handles the comedy, does a comedy number and later doubles with Miss Duncan for a finish. They won the Royal audience from the start.

A philosophical playlet, "Likes and Dislikes," written by Edwin Burke and produced by Lewis and Gordon, proved an admirable vehicle for Marion Murray. The plot revolves around the theory that people like those who like them and dislike those who do not. Miss Murray portrays the role of a peace-maker between her husband and her best friend. It seems that the friend was an unsuccessful rival for her hand. He has prospered with greater rapidity than the husband. She suspects that this is the cause for the estrangement. In order to patch up the differences, the wife prevaricates a trifle and makes them believe that they have misunderstood each other. Just when she has everything set they begin to apologize to each other for their harshness and consequently find out that she has been stringing them. The husband confesses that if the friend had been the successful candidate for her hand he would have hated him, and that is why he knows the fellow dislikes him. At this point the guest acquaints them with the facts. The wife then throws her philosophy to the winds and the curtain falls upon a general uproar. Miss Murray is ably supported by C. Carroll Clucas as the husband and Del Sherrard as the friend.

Duffy and Sweeney scored as usual with their comedy antics, while Ruloff and Elton closed the show in a terpsichorean novelty. H. B.

ALHAMBRA

About half the house was occupied on Monday afternoon, which might be considered fair business for a warm day. The show wasn't quite as fast as could be desired, especially in the latter part, the one bit of brightening being offered there by Ann Linn and Harry Miller, in the way of speed, for the other three acts were talk and acrobatic.

The first half will undoubtedly play better after the second performance, with the rough edges smoothed off. The Tuscano Brothers give it a start good enough for any bill with their juggling of Roman axes. The act was billed to close the show, but changed places with Toto-Hammer and Company.

Haney and Morgan could speed up their offering greatly by eliminating the opening bit, which isn't in the least necessary, and the verses supposed to be for comedy purposes done by the man, who accompanies himself on the ukelele, while the girl plays the muted violin. A number of old gags have been put into rhyme for these verses, and perhaps with new jokes might be more effective. The dance work of the two contains the punch of the act.

The Versatile Sextette, last seen on the big time with Bessie Clayton's act, "The Box Party," were in view for over twenty-five minutes, much too long for their own benefit and for proper results in appreciation on the part of the audience. The boys have a good opening number, and the solo vocal work on the part of two of the members, who possess very good voices, is more than pleasing, particularly the Italian number. Another does a Hebrew comedy parody on "Tennessee," but the lyric isn't strong enough to bring proper results. The ensemble instrumental work isn't quite as good as the boys formerly did. It may be the fact that they aren't using the numbers in which they can show their ability as well as they did before, or the fact that the arrangements of the numbers now used aren't good ones. If memory serves us correctly, the boys used a greater variety of instruments in the other acts they did, than the amount they are in this one.

Bert Gordon and Gene Ford are still doing the same act they have been for several seasons, and which Bert originally did with his brother Harry about five or more years ago. Miss Ford has changed her appearance greatly since we last saw her two years ago, and the change is for the better.

Langdon McCormick's "The Storm" closed the first half, the forest fire scene making a great finish to the act, being staged wonderfully, no slip-up happening in the working of the lighting effects. The vaudeville act is the greater portion of the last act of the production. Edward Arnold appears in his original role, while Ann Haughton appears in Helen MacKellar's role of Manette, both doing excellently with a very good supporting cast consisting of Guy Cunningham, Max Von Mitzel and Tsis Maynard.

The shortest statement and the best, which we can possibly give to Max Bloom and Alice Sher, is to discard their present offering and get a new act. Both seem to be good performers, but of all the laughless and pointless material we have ever heard on a big time vaudeville bill, the act they are using leads.

Ann Linn and Harry Miller are doing the same act which Miss Linn did with Lou Lockett. Harry Miller is a different type of dancer than the usual run of them, avoiding the "flash" type of dancing, but does his routines in a graceful, swiny, easy manner which puts him above any imitator, and in a class by himself. Miss Linn does toe, oriental and eccentric excellently, also without showing any visible effort to do her work.

Lydell and Macy offered their "Old Cronies" skit, and pleased as usual. Toto-Hammer and Company, with an unusual contortion turn, worthy of better than closing spot, held all in to the last stunt. G. J. H.

VAUDEVILLE

BROADWAY

McCormick, Sis and Bliss opened the bill with a neat trapeze act. There are a man and two women in the turn, one of the women doing most of the work. They have a good routine that could be speeded up, at the finish without doing any harm, but on the whole do their tricks well.

Florence Brady in second position went over well. This personable young lady can get more out of a song than you would think possible. Her rendition of two popular songs was fine. If she could ever branch out with an act composed entirely of restricted material written to her measure she would be a sensation. It is unfortunate that her audience have heard most of the numbers she uses before. As it is they kept asking for more.

Owen McGivney is a lightning change artist. How he does it is a mystery, as he makes an exit out of one door in one costume and comes back almost instantly through another door in an entirely different one. He gives the garret scene from Dickens's "Oliver Twist," playing the parts of Monks, Sykes, Fagan, Nancy and the Dodger. His makeup is fine, his voice is good and his changes are marvelous. He gives better than ordinary characterizations of the parts of Sykes and Fagan. He has a slide thrown on the screen while preparing for his act showing the parts he is to play and impressing the fact upon the audience that he plays all of them himself. At the finish he is again in evening dress but perspiring profusely. After seeing his act you know there is a reason.

Kelso and Lee have a neat man and woman act that is clean and speedy all the way through. The man is a young lawyer about to foreclose on the house. The young girl flirts with him, ostensibly to stall him off. Towards the end it develops that her father is wealthy. He proposes but she says he must see her father's secretary—her husband. There are one or two steps of dancing and two songs that get over well. The act has a special drop and all specially written material. It is clever and Kelso and Lee handle it as if they knew what they were doing.

Circus Day in Toyland is a marionette act. The marionettes are well handled and their entertainment is interesting.

Bert and Betty Wheeler stopped the show. Bert comes out with a bag and lies on the stage facing the audience and starting his gag about the five jackasses. He is interrupted by Betty, who insists on telling riddles. They are awful as they are meant to be, the clever clowning of Bert putting them over for a big laugh. He chews on the paper bag in disgust. She wants to know what he has in the bag and takes out five powder-puffs. When she tells him what they are and asks what he was doing with them, he says he had been eating them all day long, he thought they were marshmallows. All the stuff is put over in great shape and his dance at the finish is all that could be asked. His "Mammy" song with the face full of tears is a riot.

Higgins and Bates closed the bill. These girls certainly can dance and besides that they look like a million dollars. They work with a pianist in an oilcloth coat who plays their accompaniments very well. The outstanding features of the girls' work are their acrobatic dancing with splits and back bends and the oriental number. Their double opening number and special introduction is put over in good shape.

The afterpiece, consisting of a burlesque on McGivney's act, scheduled to be done by Bert and Betty Wheeler, and Willie and Joe Mandel, is performed at night only.

C. C.

DOLLY CONNELLY IN NEW ACT

Dolly Connelly is rehearsing a new act which will be seen in vaudeville within the next week or two. She will be seen with an orchestra of five, every one of which is an excellent musician and to their accompaniment she will render a repertoire of special numbers.

FIFTH AVENUE

(First Half)

Comedy dominates the new bill for the first half here. From the very opening, which starts off as a comedy skit and winds up an acrobatic novelty, the audience is kept in constant roars of laughter. The acrobatic contribution is labeled "Smiles" and is admirably presented by a male trio, one doing a comedy porter. Hand balancing and aerial stunts provide genuine thrills.

Charles Leonard Fletcher followed in his characterizations. The early part of his offering failed to impress, but when he donned the garb of a park-bench philosopher and went into his recitation, "Take It from Me, Kid, Take It from Me," he went big. With new material to precede his hobo, he would have a much stronger offering.

Foxworth and Francis proved to be a snappy colored singing and dancing act. They would have probably done better with a more varied song selection, but the man's eccentric dancing was easily sufficient to get the act over with good results.

Valerie Bergere and Company supply the dramatic note in a playlet called "O Joy San." It seems to be the same act that Miss Bergere played in the big-time houses under another title, "Cherry Blossom." The story has to do with a young American who comes to Japan to represent his father's interests and falls in love with a Japanese girl. They are happily married when his mother and former fiancée give him a surprise visit. The latter has relented and it is all set to take the young man back to America. After all efforts to separate him from the little Japanese fail, the mother and the American girl conspire to influence his Japanese wife to make him accompany them by giving him up. They play upon her great love for him and assure her that the sacrifice will mean his redemption. The little Japanese goes on with the game by telling her husband she wants her release to marry one of her own countrymen. Before he sails he learns of the plot and returns to his Oriental wife. The role of the wife gives Miss Bergere splendid opportunities, both as a comedienne and a dramatic actress. She handles both in quite a capable manner, excelling perhaps in the dramatic moments. She is supported by a company of four.

Comedy honors were won hands down by Cooper and Ricardo, a mixed team. The man possesses a splendid singing voice. The girl does a Hebrew comic a la Fannie Brice. They indulge in a gay repartee concerning a lost horse that is punctuated with any number of laughs. The girl did a comic number, about a cave-man lover, that made the audience yell. Her delivery stamps her a born clown as there is nothing forced about her humor at any time.

Rome and Dunn followed with their song offerings. Both boys have excellent voices and make splendid appearances. They did five numbers and were brought back for an encore. They obliged with "When You and I Were Young Again, Maggie Blues," with one singing the old "Maggie" melody and the other the new blues arrangement on the chorus.

Mrs. Gene Hughes scored again in her one-act comedietta, "The Impervious Mrs. Pelvy."

Janet of France scored one of the hits of the bill. She is a clever, well poised performer and gets the most out of her work. She is vivacious and bright.

The Aerial Valentines in a regulation trapeze act closed the bill.

E. J. B.

CANTOR DINNER ON SEPT. 24

The dinner of the Friars' Club to Eddie Cantor will be held in the Monastery on Sunday evening, September 24th.

A special programme is being prepared for the occasion.

81st STREET

Maxine and Bobby opened the show to a good house, genial and responsive, and started the program nicely. Bobby, who we presume is the canine member of the duo, is an exceptionally well trained dog, who works not as though he were taught to do a certain routine, but as though he were a real human partner and understood just what had to be done. Here is one dog that actually seemed to show human intelligence. He made a big hit with the audience and was rewarded with plenty of applause. He seemed to enjoy his work and was not afraid of his master.

Olive Bays and Jack Smith in an "interruption" act, entitled "Keep on Singing," held the number two spot, and took an encore and countless bows with them to the dressing room as their share of the evening's proceeds of applause. Some of their talk needs bolstering, but on the whole it is a very pleasing little act. Jack's voice seems to have improved, for his range is higher and he sings much more naturally than before. The audience was insistent in its demand for an encore and he obliged with a ballad. A pleasing two-person act, light and entertaining.

Leo Donnelly and Ann Wimberly in their novelty skit, "'Tis and 'Tisn't," followed. The plot of this little act revolves around a young married couple and treats of the familiar dissension in a new manner. Hubby is a stay-at-home, and wife a run-about. They disagree, particularly over one thing. She likes plays and books, and he doesn't. He contends that they are unreal and untrue to life. She doubts it, and he sets out to prove it to her, with laughable results. First they show an ordinary situation as it is enacted in a play or book, and then as it really happens in real life. The material is very clever and appropos of the situations. It seemed, though, on Monday night that Donnelly spoke a trifle too low, for he could not be heard quite distinctly throughout. However, he registered solidly on the main points of his act. Miss Wimberly is indeed a capable assistant, and as the wife helps wonderfully to put the act across.

Boreo "From Abroad," as the billing indicated, proved to be a novelty indeed. He is a singing comedian of a distinct type. His personality is extremely pleasing and his method of working very virile to say the least. He works with a zest and snap that is remarkable. He gets right down to business. He apparently is a Frenchman, for most of his numbers were in that language. He has several freak bits of business that are the laugh-getters of his act. He announces first a comedy love number. This proved to be a riot. An impersonation of Caruso followed, and brought genuine applause, for Boreo has a pleasing light baritone voice. His next was a Russian novelty number, as he said, and he closed with a French-American song and dance that brought the house down and stopped the show cold.

Gordon Dooley and Martha Morton, of the two celebrated families who joined recently in matrimony, are now together in vaudeville, too. They have a comedy act that made a very big hit here and proved to be just as popular as were the families of the two. For full details see New Acts columns.

"Little Driftwood," a singing novelty, closed the vaudeville. Florence Gast portrays the role of a girl who tries to become of the famous of Greenwich Village, but it turns her down, and she decides to go back home. Ivan Arbuckle, Victor Fay, Vin. Scanlon and Samuel Fields are in the cast. It is a singing turn, with a few dance steps thrown in for extra measure. Miss Gast has the makings of a very clever ingenue. Her support is very good. A decided hit.

S. A. K.

COHAN FOR VAUDEVILLE

Willie Cohan, formerly of the team of Watson and Cohan, will open in an act in vaudeville shortly of Barney Gerard.

PALACE

(Chicago)

The second week of the Palace Theatre's new season finds an excellent bill which pleased the capacity audience, on Sunday afternoon.

Beeman and Grace opened and found the sledding rather hard until their finale on roller skates got across strongly.

Ed and May Ernie seemed a bit flustered when they started, but worked hard to please. Miss May accidentally stumbled during a dance with Ed, but quickly regained her poise and received a fair hand. They apologized for having given what they considered a performance that was not up to the standard of which they were capable.

In a musical skit filled with comedy, Charles Harrison and Sylvia Dakin almost stopped the show on Sunday afternoon. The offering has a novel opening and Harrison is an unusual comedian who carries the act along, getting many laughs in the meantime. Miss Dakin does her share well and has a pleasing voice. Billy Hogue gave them excellent support and all could have done that much better if they had a better spot which they surely deserve.

Earl and Carl Pearson, who seem to dance from the moment they make their appearance until they leave the stage, and Cleo Newport at the piano and who does other bits as well, are a trio who believe in working every possible moment. Pearson's acrobatic dancing would put any act over.

"Honeysuckle," in the opinion of this reviewer, is the best act in which McIntyre and Hyams have been seen in years. They unfold a pretty story which has the usual happy ending. John Hyams as usual did some clever acting, while Leila McIntyre with her broad Southern accent is as winsome as ever, if not more. They are assisted by the younger Leila McIntyre, a pretty Miss who carries her part well.

Charles (Chick) Sales in his character study performance was a scream as usual. His style of comedy imitating different small town characters is done with a distinctive touch few artists ever attain. Sales makes it clear that he does not give his show in ridiculing the characters but puts them on the stage because he loves them.

The Four Mortons followed Chick Sales, doing bits of their old acts, plus a new opening with a golf scene. Dances, of course, are the main lines of endeavor.

Wellington Cross used his personality to good advantage and trotted out a lot of new material. The patrons were laughing continually. He was ably assisted at the piano by Dean Moore, who sang a pretty number that went over in good style.

Fred Galetti, with his monkeys, Mabel and Kokin, who is pretty and dances well, made an excellent closing act that few wanted to miss. The barber scene between the monkeys is a side-splitting affair.

R. B. H.

VAUDEVILLE FOR BIJOU

FALL RIVER, Mass., Sept. 11.—Joseph Lawren, who recently acquired the Bijou Theatre, Fall River, has contracted with the Affiliated Theatres Corporation to play Shubert vaudeville in the Bijou Theatre on Wednesday, Thursday, Friday and Saturday of each week. Due to the fact that there is no Shubert vaudeville in Providence or New Bedford, Mass., it is believed that Fall River will do unusual business, and prove one of the most successful of the split weeks on the Shubert Wheel.

The first half of the week will be filled with legitimate productions and enough of such plays have been booked to keep the house running until the close of the season. "Irene" opens the Bijou Theatre on Monday, September 18th. I. H. Herk is assisting Mr. Lawren on a special publicity campaign.

VAUDEVILLE

HAMILTON (Last Half)

Dan Burns, the manager here, always looks happy, and always has a big smile on that distinguished looking face of his (he reminds one of Woodrow Wilson), but Thursday afternoon he had a special reason to look happy and keep smiling for wasn't it the opening week of the season? And wasn't the house doing a bigger business than ever? Wasn't the advance sale for the evening performances predicting a routine of sell-outs? Wasn't the attendance on Thursday afternoon very near capacity? Who wouldn't smile?

Jackie Coogan in "Trouble," and Howard and Clark headlined the bill. "Hail to the King! Also the Queen! Mr. Burns has arranged a big flash in front of the house on the strength of King Joe's and Queen Ethelyn's forthcoming reign at the Coney Island Mardi Gras. The royal pair held court in the closing spot on the vaudeville bill, singing His Majesty's old and new songs, which the beautiful Queen rendered for the most part. Her Highness has added a few new imitations to her part of the act, among which is an excellent impression of Fannie Brice singing "Mon Homme."

The arrival of their royal selves was delayed by the fact that Harry Burns and Company appeared in the spot preceding them, and pleased the populace so mightily, that the people were loth to see Burns and his two assistants depart. In other words, they tied up the show. Burns is now using a special "carnival" drop, and is doing the best act of his career, with Charles Sena and Carlena Diamond with him. Some of the bits, such as the "balloon—I think you touch" are present, and should by no means be omitted, for they are too funny. Carlena Diamond is the little lady who formerly appeared with the Farrell-Taylor act, where she played several instruments and made the public acquainted with the prettiest little figure and pair of Frankie Baileys in vaudeville. In this act she shows her versatility by playing the harp excellently, the guitar and several others. Charles Sena works just as good with Burns as Steve Freda or Frank Frabito did. A burlesque on Gallagher and Shean offered as one of the encores is the funniest and the truest ever done in vaudeville by any one. The act is set for a feature spot on any big time bill.

Al Wohlman, a nice-looking chap with a pleasing personality, offered songs and talk, preceding Harry Burns. He has a good voice and delivers a number excellently. His talk material needs improving.

Mary Young and Company was the poor spot on the bill, with a sketch entirely unsuited to Miss Young. She and Charles Henderson were the main characters, and were unconvincing in their parts to such an extent that they appeared amateurish. David Leonard in a smaller part was the only one who rang true. The turn needs re-writing entirely, or Miss Young needs a new vehicle entirely.

The Two Rozellas with their novelty instrumental offering scored in the second spot. Tony and George pleased as openers. G. J. H.

STATE (Last Half)

Thursday night this house grabbed off its quota of the patronage, playing to capacity. The gentle art of "milking the cow," does not seem to be in vogue with the acts here, or perhaps it's one of the house rules. At any rate, the acts do their bit—go off, and stay off after the warranted bow or two.

Stanley, Trip and Monalt, with their hat-scaling bag of tricks gathered more than usual number of laughs such acts generally get, due to the work of the comic who was always there. After the hat-scaling they indulged in a little juggling. Norton and Wilson have an act in which they do some talking, singing characterizations, etc., as both singles and doubles, most of the bits seeming to have been borrowed here and there, as well as a line or two. The girl, the most versatile of the two apparently, varied the routine with a song about the "Flora-Dora Baby" done recently by Fanny Brice and which we thought was Miss Brice's exclusive material. Another bit done by the girl was an Egyptian dance as though she were appearing as a dream to her partner who sang an accompanying song.

Morton and Lyon gave a pleasing performance, singing and musical, opening with some "wop" comedy. All of their stuff went over well, the comedy songs and guitar solos. Both have excellent voices, and a ballad sung in falsetto voice by one of the men registered strongly, and was very much like a soprano.

Arthur Jarrett and Company have an entertaining sketch done in two versions as to what occurred between man and wife in a domestic quarrel, with added diversion done in "one" with a third party. The action is fast and amusing, the cast doing unusually well with their material. Sketches would not be so much in disfavor if all of them were of the Jarrett type.

Harry Rose clowning his way through the next to closing spot with his own particular line of stuff well known to most theatregoers. Rose was in good voice and did not hurry himself, singing an extra song at the finish of the act. It must be no easy matter for him to keep on good terms with the orchestra which comes in for its share of the work when Rose is on.

The Cameo Revue closed the show with a routine of songs, dances and violin selections done by five girls and a man. The violinists are above the average, one of the singers has a rangy voice, and the dancers went through their routines with much pep. M. H. S.

REGENT (Last Half)

Laura Bennett opened the bill with her boxing and wrestling exhibition. The talk in the act is merely used to serve as an excuse for the stunts which are good but a little too well rehearsed. The three girls in the act are all shapely and good looking and Miss Bennett handles herself well when she puts the gloves on. The audience sympathizes with the man in the act. What chance would he have if the three of them ever started after him at once?

The Ovanis Sisters followed with some xylophone playing and a song by the larger of the two girls. This girl has a sweet but not a strong voice and manages to put over her numbers. She does all the flash stuff on the xylophone, the other girl marking the tempo. The smaller girl has a pleasant smile but might be a little more graceful. They play very well and please the audience.

Arthur Estil in third position got over well. The act opens with the curtain rising on a farmyard scene which is very neat. There is some hay on the stage which, for some unaccountable reason Estil, dressed as a farm hand, rakes with a hoe and puts in a basket. Fortunately the audiences in New York don't know much about farming so he gets away with it. New York audiences have never heard a lark or a nightingale sing either so that the imitations of these birds that Estil gives receive an ovation. They deserve it because he certainly can whistle. He is assisted by a girl who is pretty and does her bits neatly and stays out of the way. Estil is a really great whistler and has a pleasing mode of delivery. His imitations of animals were not so good but his baby crying was fine, so was his ventriloquy. He throws his voice to various parts of the stage and does some clever tricks. His whistling at the finish is fine.

Divine and Williams are a man and woman comedy act in one. The woman is rather stout and is a pleasing comedienne. They open weak but gain momentum as they go along, finishing strong. They have a good bit taking in what happens at the show, the sea shore and in an automobile. This could be fattened up and made the biggest thing in the act. They finish with a song, "Laugh and Grow Fat," which gets them off to a good hand.

Sampsel and Leonhard have a very neat act in a special interior set. The woman is pretty, sings nicely and dances gracefully. The act opens with her sitting on a sort of dais affair facing the audience and singing "Come Out of the Shadows." which she does very nicely. At the conclusion a chap enters in polo tows looking under the rugs for his horse. They discover that they are former playmates and he has just fallen heir to a million. Love scene. Clinch. She exits to make a costume change and the pianist plays a solo for no reason at all. He shouldn't do it. He can't. There is some smart dialogue on her reentry and they do some good song numbers and a neat waltz for a finish. They are polished and pleasing performers and the pianist is alright as long as he don't essay a solo.

Lewis and Dody stopped the show. There are two ways about it. When this pair sing "Hello, Hello, Hello," they can put the audience in their pockets and walk away with them. The packed house Thursday afternoon couldn't get enough of them but kept on whistling and cheering for more and more and more. The animated dummy and the fake ventriloquist is great. They are a fine team and their song is a riot. They sing about ten verses and could sing about ten more if they wanted to. C. C.

MOVIES FOR N. V. A.

A new feature to be added to the winter activities of the National Vaudeville Artists club this season, will be a weekly "Motion Picture Night," to be held on Mondays, the first one being on October 9th. A new motion picture machine and operator's booth has been installed in the rear of the balcony of the grand-ballroom for this purpose, and first run pictures will be shown.

This will give the members of the National Vaudeville Artists a "Motion Picture Night" on Mondays, a "Clown Night" on Tuesdays, a "Dance Night" on Thursdays, and a "Bohemian Night" on Sundays.

JERSEY CITY HOUSE OPENS

The new Liberty Theatre, on Newark avenue, in Jersey City, was opened last Friday night, under the management of Harry Silverman. The opening attraction was "Reported Missing," featuring Owen Moore. The Liberty is somewhat on the style of the Cameo Theatre in New York seating only 800 and playing first run features, for a two-day stand.

NEW BRIGHTON CLOSES

The New Brighton theatre which has been playing vaudeville this summer closed its season on Sunday night of this week.

COLISEUM (Last Half)

This house has gained a flying start with the first week of the season by playing to tremendous business all week. On Thursday night, the entire orchestra was filled, with a great many people standing in the rear of the house. The balcony had but few vacant seats. In fact, it is doubtful if less than 500 of the 3,500 seats in the theatre were unoccupied. "The Coliseum Minstrels" was mainly responsible for the large attendance, playing a full week here. The cast consisted of fifty boys from the neighborhood, all of whom were amateurs. James Gorman, of the Gorman Brothers Minstrels, staged the show, and did a wonderful piece of work. The boys worked their heads off to make it a success, and put it over with a bang. There were some specialties in the turn which were remarkably good and would do credit to any professional act.

In addition to the "Minstrels," Emil Groth, the "personality-manager," could also boast of a vaudeville show for the last half of the week which would do credit to the average big time house, for the manner in which it played and for its entertainment value. Nestor and Vincent gave it a great start with a novel juggling and balancing turn, in which they offered some stunts which were very well done, and full of novelties.

Al Raymond and Jack Stern almost stopped the show in the second spot with a cycle of songs which the program credits to the authorship of Jack Stern. Raymond, who formerly appeared with Tommy Schramm, did most of the singing, being the possessor of the voice, while Stern appeared at the piano, and scored in his vocal work on the strength of his delivery. The syncopated "Rigoletto" was very well done, and made a great finish for the act.

Marion Murray and a company of two men offered "Likes and Dislikes" by Edwin Burke, a very clever comedy playlet full of laughs, and excellently done by the cast. The one fault which could possibly be picked on, would be the rather effeminate delivery of the lines on the part of the husband, but this is noticeable only in parts, his work as an actor otherwise being very good. Miss Murray and the other man are fine.

Lewis and Rogers are doing a "wop" comedy turn, slightly on the style of Anthony and Rogers, which the straight man appeared in. Lewis is a funny comedian, and Rogers a perfect straight man.

Vera Sabini with the Blue and White Marimba Band was the weakest spot on the bill. The band, consisting of seven men, was good, but the act was let down by the simple fact that Vera Sabini is not a good dancer. Outside of a fairly good toe-routine, her terpsichorean efforts were generally poor. The male dancer also didn't appear to very good advantage, except with some Russian steps which he did in a solo.

Gardner and Leedum were a solid laugh hit from the start to the finish of their act. We haven't seen Gardner since he appeared with Marie Hartman, now of Wylie and Hartman, as the Englishman in the "Pean-Nuts" act, and he looks even younger now than he did then. Edna Leedum has developed to an excellent "nut" comedienne, taking advantage of her extreme slimmness (which a non-diplomat would just call plain skinn), to serve for the butt of most of the comedy. They'll be able to score on any big-time bill. G. J. H.

"PRISCILLA" IS NEW REVUE

James Devlin and Bill Lykens are producing a new revue for vaudeville which will be known as "Priscilla and the Goblins in Fairyland." Devlin and Lykens have written the book for the revue, which will have special music by E. Steiner. Eleven people will be seen in the offering which will feature phosphorescent gowns for its closing scene.

MARIE GASPER RETURNING

Marie Gasper, in private life Mrs. Lawrence Schwab, last seen as a single in vaudeville and previously with Sinclair and Gasper, will return to vaudeville on Monday, September 25th, when she will open at the Royal theatre in a new act. Milt Britton and a large supporting company will be seen with her.

BIG BILL FOR MORRIS BENEFIT

A big bill of vaudeville and musical comedy favorites will participate in the benefit performance which William Morris is arranging in aid of the Saranac Lake Day Nursery and Community Club, to be given at the Lexington Theatre, Sunday evening, October 8th.

Among those who will appear are Harry Lauder, Sophie Tucker, Nan Halperin, J. C. Nugent, Grace La Rue, Pearl Regan, Winona Winter, Louis Mann, Mosconi Brothers, Sam Ash, Andrew Mack, Georgie Price, Lucille Chalfonte and Margaret Young.

PROCTOR'S 23RD STREET (Last Half)

Walthour, Princeton and Dell opened the show at a lively gait with a cycling act that will hold its own with any that has been thus far glimpsed in the small time houses. The trio consists of two men and a girl, with one of the men doing tramp comedy. While their act is patterned along conventional lines, the turn got over to great applause.

Cavanaugh, Cooper and Dair have a decidedly entertaining musical revue entitled "Breaking In." The action is set in a Greenwich Village studio and affords one an intimate glimpse of the manner in which the intelligentsia down Greenwich way make merry when among themselves. The two boys open the act with a bit of cross-fire and immediately go into their songs. The girl follows with an old-fashioned dance that gets over nicely. Then the boys return for a snappy finish.

Steve Freda does a wop single. He accompanies himself on the guitar and his numbers run the gamut of from grand opera to popular numbers. He seemed to capture the audience from the start and was brought back for several encores.

The smash hit of the evening was registered by "Favorites Of The Past," a four-people act comprised of variety favorites of yesteryear. It will be recognized instantly as a duplicate of the Milton Hocky and Howard Green act that has been appearing in the big time houses. The present offering enlists a cast of four old time favorites who are still able to make good on their merits. The theme is woven around a retired actor. His granddaughter begs for a bedtime story. Taking down his old scrap book, his reminiscences provide the ensuing entertainment. As he mentions each of his former associates they appear in a frame, step out and revive the song hit or dance number that made them famous in their palmy days. The present turn enlists the services of Harry Bartlett, May Hocy, Charles A. Loder and Catherine Marco. Each of the quartette put over their numbers with a gusto that must have astonished the younger generation. The finale, with everybody on and the orchestra strumming "Auld Lang Synne" provided a smash finish that brought down the house.

Van and Vernon, a mixed team, had no easy task set for them in following the old-timers. However, they measured up to it and scored second honors of the bill. The girl has personality and a singing voice that can get over anywhere, while the man proved to be a refreshing light comedian. Their talk and songs registered so well they were brought back for a travesty finish.

Babb and Company closed the bill with a whirlwind dancing act. E. J. B.

PROCTOR'S 125TH STREET (Last Half)

Two feature pictures and four acts is the present policy at this house, and accordingly "The Inner Voice" with E. K. Lincoln, opened and "Trouble" featuring Jackie Coogan, closed the performance.

Brown's Dogs, a troupe of small canine performers, gave a lively show of tricks somewhat out of the ordinary. A nice stage setting of blue and orange and some showy apparatus was employed. The little dogs were all anxious to work. One of them seemed very inquisitive and critically inspected the audiences, after each one of his tricks. Two dogs posed on a small table, without any apparent prompting. A perch act with three of the dogs roosting on a rack balanced on Brown's chin was a strong hit and the concluding leaps by Brown and the "leading" dog caused great applause. A lady assisted in the handling of the troupe.

Higuel and Clinton had a piano and singing act, doing some clever character work in their comedy numbers as well as during their "blues" contributions, of which they had several. "Cool-emoff" was a laughing hit. With the exception of an annoying slur, at the beginning and ending of some of his lines, the singer of the act did very well. The pianist contributed some funny Chinese phrases in the Fan Tan Babe song which earned them several bows.

Bardwell, Macy and Kingston, a trio of two men and a girl, met on the corner in the suburbs, while waiting for a car, and because acquainted well enough to indulge in some snappy repartee, and helped to pass the time away by harmonizing in a "Blues" song also in a comedy number entitled "In the Old Town Hall." For an encore they gave a Yodel song with good effect. Their car never came along and they exited amidst generous applause.

Halliday and Willette had an effective setting in one. The lady attractively gowned in white opens with a telephone call and a policeman responded to watch something or other. After some conversation about the force and the rules governing same, the cop dons a dress suit belonging to the lady's brother and the misfit produces some laughter. They sing enough to show good voices and finish with a slight dance to good applause. F. C. M.

Harry Weber's nephew, who bears the same name, Harry Weber, came East last week from California to join the office force of Weber to learn the business.

VAUDEVILLE

FREDERICKS, VAN WART & CO.

Theatre—State.
Style—Comedy sketch.
Setting—Full stage, special.
Time—Twelve minutes.

The action of this little sketch, in which there are four players, takes place upon the observation platform of a train speeding westward. The setting, which shows the entire train racing into the night, with the countryside and clouds rolling by it, creates a remarkably good illusion. So good, in fact, that when the curtain rose and it was seen by the audience, it brought a considerable volume of applause. Before the rise of the curtain, the voice of the train-announcer is heard, and then the noise of the train's start. After the curtain is up a few seconds, a girl and a boy appear on the observation platform, and from their conversation it is discovered that they have eloped and fear that her father is pursuing them and has taken the same train. Then the conductor appears and gets a number of laughs with his dry lines. He shows them a telegram from her father, asking him to keep the eloping pair, who are under age, separated, but when they show him their marriage license, he leaves them together. The boy and girl are very capable actors; they get some sly laughs with their desire to retire for the night.

Then, unexpectedly, while the young husband is gone for a cigar, the bride's father appears on the platform and threatens her that he will send her to a convent and put her hubby in jail. He is just carrying out his threat to spank her when the conductor appears again and takes the father for a masher. The girl denies that she has ever seen her dad before and when the boy comes back he makes the same statement. The whole thing is ended happily, however, when father gets a change of heart and agrees to pay their honeymoon expenses. An exceedingly pleasing little act. H. E. S.

DANCE EVOLUTION

Theatre—City.
Style—Dance.
Time—Twenty minutes.
Setting—Special.

This starts out as if it were going to be a pretentious dance act and doesn't live up to its promises. A pretty little girl in page costume comes out before the special curtains and announces that you will see the dance from thousands of years ago up to the present time. The first is to be the Nile dance as done by Cleopatra. That's as far as it goes. Cleo does an Oriental in front of a Nile drop. The dance is nothing wonderful and could be done much more in keeping. The costume is not what might be expected. Following this is a Spanish tango which is neat but not flashy. Following, is a Gypsy dance done by a boy and two girls. This is good and there are some good throws, catches and whirls. The smaller girl exits during most of the dance returning at the end when the boy does a double whirl, holding one of the girls on each arm and whirling them until they are almost straight from his body. This is the best trick and the high spot of the act. One of the girls does a sort of springtime affair which is followed by a soft shoe and buck by the little announcer. She gets over well but shows nothing wonderful. One of the boys then does a corking acrobatic and the finale finds all six of the performers, two boys and four girls, on the stage, spinning, doing cart-wheels and the whirls for a fast finish. If there were some plot or theme to hold it together and if this were adhered to the act would go much better. C. C.

Ruth Wells has joined the vaudeville act "Four Musketeers."

NEW ACTS AND REAPPEARANCES

FREY & ROGERS

Theatre—State.
Style—Comedy.
Setting—In one.
Time—Sixteen minutes.

When the act opens, it is a monologue, with a few comedy verses, done by Henry Frey, whose name is the only one appearing on the announcer cards on the sides of the stage. Frey talks with a Dutch accent, but at times he forgets it entirely. After a few minutes, just as he is beginning to sing a song, he is interrupted by a yelling from backstage, the drop in one rises and discloses a drawing room set in two, with Miss Rogers in a partly undressed state. Frey bawls her out for crabbing his act and she bawls the stage manager out. The curtain descends again and he goes on with his talk, but is again interrupted by Miss Rogers, who walks out on the stage dressed prettily in a white dress. She is a fine, tall woman with reddish hair and makes a striking appearance. Both of them get into the final part of the act, which is mainly a conversation about the respective qualities and defects of the sexes. The act is a bit too long, as it drags in parts. The material could be brightened up considerably. H. E. S.

JACK GOLDIE

Theatre—58th Street.
Style—Monologue blackface.
Time—Twenty minutes.
Setting—In one.

Goldie opens in a fur overcoat. He tells the audience that he was informed that they were cold so he brought it with him, but after looking them over he'll take a chance. The last house he played he had to put his coat back on again in the middle of the act. He hopes—. He then goes into his monologue which he does with the aid of a diary. He works this up cleverly telling what happened to him and leaving just enough to the imagination of the audience. One bit that went over especially well was when he tells the remarks of the judge, "Ten dollars or ten days." Then turns over ten pages without saying a word. Sometimes he forces a hand on his gags by making a move toward his coat. It speaks well for his ability as a comedian to say that he gets away with this without any trouble. He ends his act with an exhibition of whistling and he certainly can whistle. His birdlike trills, his straight stuff and his obligato had the house just where he wanted them. C. C.

BARRON AND BURT

Theatre—City.
Style—Singing and talking.
Time—Eighteen minutes.
Setting—In one.

Barron and Burt come on in street clothes. The smaller one, walks across the stage and the comic, dressed as a Hebrew cloak and suit manufacturer and bumps into him. Then the fun starts. The comic plays his part well, looks his part and gets over big. The act is full of clever wise cracks and good laughs. Some of the chatter is about a horse and some about married life but it is all good and all new. The straight has a good voice and they do a double parody that is good for a laugh, the straight singing his lines straight and the comedian singing his in rhyme but parodying. The Hebrew gets excited when he talks and lets his voice trail off. This is effective and never failed to register. A good act and a funny one. CHICK.

STORY BOOK REVUE

Theatre—58th Street.
Style—Revue.
Time—Twenty-five minutes.
Setting—Special.

This act is nicely set, first, before a curtain which looks like a reproduction of a Maxfield-Parrish book cover and then in a room in which are piled tremendous books, out of which come the girls. There are four girls and a man in the act. They are supposed to represent hero, heroine, ridiculous, plot and something else. The enunciation of all of the performers with the exception of Ridiculous is so poor that it is difficult to find out what they are talking about. Occasionally some of them lapse into lucid moments when a word or two can be caught. After the opening when the characters introduce themselves, they go into their songs and dances. These are good. The juvenile has a fair voice and carries himself well, the oriental is graceful and adequate, the prima donna has a good voice in the upper register and the Russian dancer is fair. The outstanding feature of the revue is a young lady who gives promise of being a real comedian. With very little material with which to work, she piles up the laughs. She has a great sense of comedy values, and while her humor is a little broad in spots, she knows how to handle herself and with experience should become a great low comedienne. Her Indian song and dance about the "Dirty Neck" was great. The toe dancer does an exceedingly graceful fast number and does it well. C. C.

JANET OF FRANCE

Theatre—58th Street.
Style—Singing and talking.
Time—Twenty minutes.
Setting—Piano, in one.

Janet of France, and her unbilled pianist hold the stage for twenty minutes and every second of the time is a treat. The pianist does more acting than playing, in fact he merely plays a few notes or a couple of choruses and then he plays them in such a manner as to show they are not vital to the act. Janet, with her charming French accent is adorable. The act opens as she walks across the stage, he following close behind. She reads the riot act to him in French and he grabs for his pocket dictionary. He gets as far as *parlez vous* when she turns and the atmosphere clears up. She vamps him and she surely knows how to do it. She is pretty, she acts well, she stays in character, in fact she has everything. Even lines that come dangerously close to being risqué are so handled by her that they seem absolutely clean. The story of the act is that the man is there in France to find a leading actress for his new American production and that Janet is just the type. He will engage her if she will marry him. "Will she?" "You said a mouseful." That is the way she handles her comedy. The act is a sure winner on any bill. C. C.

DIERS AND BENNETT

Theatre—125th Street.
Style—Acrobatic.
Time—Thirteen minutes.
Setting—Full.

This is a man and woman offering, with the man working in a clown make-up. The woman does some acrobatic work that is rather clever and the man goes through a routine of pantomime comedy that gets him a few laughs. The entire act leads up to the man doing a Bert Melrose from tables stacked four high. The "cat" bit between the man and woman went over. S. H. M.

ROSE CLAIRE

Theatre—Coliseum.
Style—Singing comedienne.
Time—Fourteen minutes.
Setting—In one.

Rose Claire formerly did an act known as "The 1950 Girl," and is now doing a new vehicle which with a few improvements will get her further than any of her past offerings. In her opening song, appearing in a black street frock and hat, Miss Claire tells the audience that she will give her impression of the different types of females one meets in various places.

Her first is that of the woman in the movies, who "tic tic tics," with her tongue against the roof of her mouth with everything she says. This is somewhat of a new angle on the bits done by Juliet and a few others. Miss Claire's best bit was that of a girl, with three chums, going to a baseball game. This girl has already seen two games and the others are witnessing their first. Her explanation of the various situations, and definitions of balls, strikes and hits, will be sure-fire laughs in any American theatre. For a closing, Miss Claire did a bit about "The Disillusioned Bride," which was only fair and made a weak finish after the baseball bit. With the finish changed, she'll do for any house. G. J. H.

VAN AND VERNON

Theatre—Proctor's 125th Street.
Style—Comedy.
Time—Fourteen minutes.
Setting—In one.

If one wanted to be hypercritical, it could be said that the biggest fault one could find in this act, is the attire of the man and the woman, as she appears in a white suit for street wear, and the man in a tuxedo. While this is not done for comedy, the contrast is not noted by the type of audience for which this act is suited, so one may as well let the difference pass without mentioning it. At the same time the pair could play safe by either having the woman wear an evening gown, or the man appear in street clothes.

As far as their material and ability to entertain go, Van and Vernon make a great act for the small time family houses on the type of Proctor's 125th Street theatre. They do a routine of talk and some singing with clowning in the numbers, which was sure-fire at this house and at a matinee performance stopped the show. They can find plenty of work in the pop houses and make good. G. J. H.

FRANKIE AND JOHNNY

Theatre—City.
Style—Dancing.
Time—Twelve minutes.
Setting—In one.

Frankie and Johnny are a team of colored dancers that put up a fine exhibition all the time they are on the stage. They open in one, walk on, sing "Ten Baby Fingers" and forget all about singing after that. This is a good thing as the voices are weak and only to be used as an introduction. But they don't need them for when they start dancing they have everything. They work in tuxedos and make a neat appearance. After a short double opening number Frankie comes back and talks a few minutes telling that they will now alternate. His attempts at comedy are feeble and he seems to deliver his lines without any real conviction. But when they alternate they cash in. They keep working all the time and do some fine tricks in the line of ankle and knee work. The act is fast and should be good in a number two spot on any bill. The only weakness is in the talk and if it were physically possible for the boys to keep dancing all the time it would be great. C. C.

CLIPPER

Founded in 1853 by Frank Queen

Published by the

CLIPPER CORPORATION

Orland W. Vaughan...President and Secretary
Frederick C. Muller.....Treasurer

1658 Broadway, New York

Telephone Circle 9112-9113

WALTER VAUGHAN, EDITOR

New York, September 13, 1922

Entered June 24, 1879, at the Post Office at New York, N. Y., as second class matter, under the act of March 3, 1879.

THE CLIPPER is issued every WEDNESDAY
Forms Close on Monday at 5 P. M.

SUBSCRIPTION

One year in advance, \$5; six months, \$2.50; three months, \$1.25. Canada and foreign postage extra. Single copies will be sent, postpaid, on receipt of 15 cents.

ADVERTISING RATES FURNISHED ON APPLICATION

Chicago Office—Suite 626, State Lake Bldg.

Phone Dearborn 1776

ROBERT D. BONIEL, MANAGER

San Francisco Office—830 Market St.

R. COHEN, MANAGER.

Address All Communications to

THE NEW YORK CLIPPER

Room 387

1658 Broadway, New York

Registered Cable Address: "AUTHORITY."

THE CLIPPER CAN BE OBTAINED WHOLESALE AND RETAIL at our agents, Goringe American News Agency, 17 Green Street, Charing Cross Road, London, W. C. England; Daws, 8 Eagle Place, Piccadilly Circus, London, S. W., England; Brentano's News Depot, 37 Avenue de l'Opera, Paris, France; Gordon & Gotch, 123 Pitt Street, Sydney, N. S. W., Australia.

STAMP OUT ROWDYISM

For some time past there has been noticeable a growing tendency to rowdyism in the vaudeville theatres, and what is quite as deplorable, a tardiness on the part of managers of some theatres to put a stop to it.

We, of the present generation, have seen vaudeville rise from a type of entertainment never attended by respectable women to the refined and high class amusement which it is today. It has been lifted from the style of show to which a man would never think of taking his wife and children, to a high class entertainment which the best people enjoy.

We have seen motion picture theatres grow from little store shows to palatial places of amusement, from the nickelodeon to the Strand, Rialto, Capital and Rivoli. All this has been accomplished not only because of the improvement of the grade of shows and pictures presented but because those places of amusement have been kept clean and free from rowdyism of every kind; because ladies and children could safely attend them with the knowledge that they would be safe from the rowdy and loafer.

This was the condition that raised the standard of the clientele of places of amusement to the very best class of people.

The manager who wishes to retain this class of patronage continues to conduct his house along these same lines today and will continue to do so.

But this manager cannot carry on his shoulders the faults of others and his house will sooner or later be classed with those whereby rowdyism exists and where it is looked upon lightly.

At first glance the manager who is strict as to the conduct of his patrons while they are beneath his roof may not look upon the matter seriously. But the sooner he does the better, for it is a matter which threatens the very root and foundation of the vaudeville business.

Respectable persons, of either sex, will go to no place of amusement whereby rowdyism prevails, and the loss of patronage of the respectable element spells the end of such a resort in so far as a profitable business is concerned.

It would be well for vaudeville managers of this city to take immediate action in the matter. Rowdyism should not for an instant be tolerated in any theatre.

JOE McCARTHY IS LIFE MEMBER

Joe McCarthy, lyric writer, author of scores of popular song hits, semi-high-class and production numbers, also writer of the lyrics of the famous musical comedy "Irene," is the latest to take out a life

membership in the Actors' Fund. Mr. McCarthy is not an actor. His decision to take out a life membership is a fine one and something decidedly out of the ordinary.

THE ACTORS' FUND DRIVE

The drive for new members for the Actors' Fund continues and during the past week a number of new members, professionals and non-professionals, joined the movement which has enlisted the active interest of the theatre world. The list of members who have joined since the commencement of the drive for \$5,000 to match a like amount contributed to the Fund, is as follows:

ANNUAL MEMBERS

Al. K. Hall, vaudeville.
Alfred Allen, vaudeville.
Bert Wheeler, vaudeville.
Harry Rose, vaudeville.
Margot Francillon, actress.
Dorothy Keeler, actress.
Jesse Rece, actress.
Amy Lester, actress.
Ray Meyers, actress.
T. J. Buckley, actor.
Maurice Francillon, actor.
Royal D. Tracy, actor.
Gerald Griffin, actor.
Charles Ogle, actor.
Billy Betts, actor.
William P. Moran, actor.
Albert Wiser, actor.
Edward Ferguson, motion pictures.
Robert Buckley, motion pictures.
George Donaldson, actor.
William Desmond, actor.

ANNUAL ASSOCIATE MEMBERS

(Non-Professional)

James Q. Carpenter.
E. V. Buckley.
Lou Hurtig.
Samuel Fuloran.
Rosalie Stewart.
James Devlin.
Sammy Smith.

LIFE MEMBERS

Billy B. Van.
James J. Corbett.
Joe McCarthy.

DRIVE A WONDERFUL THING

NEW YORK, Sept. 7, 1922.

Mr. Walter Vaughan,
Editor N. Y. CLIPPER,
My Dear Mr. Vaughan:

Am enclosing two dollars (\$2.00) for membership in the Actors' Fund.

You surely are doing a very wonderful thing and I hope you have much success.

Sincerely,

RAY MEYERS.

SHOULD GET FIFTY TIMES \$5,000

Jerry Hoffman,
c/o NEW YORK CLIPPER,
New York.

Dear Jerry:—

Enroll yours truly! It is not only a duty to perform on the part of every member of theatricals, but a great pleasure as well! More power to THE CLIPPER in its drive for the Actors' Fund, which you rightly call, "The Actors' Drive For the Actors' Fund."

Here's hoping you get fifty times the \$5,000 you are seeking. The cause is more than worthy of it.

Sincerely,

HARRY ROSE.

THE LITTLE PEACH

(Parody.)

A little peach in a village grew.
Cheeks of red and eyes of blue.
A classy kid by the name of Sue.

Some Sue!

Of facts, she gathered quite a few.
Learned more as she older grew.
Wise like an owl, was little Sue.

"Hoo, hoo!"

One day into town there blew
A hick that did a turn in two.
He caught her eye and said to Sue:

"Oh, you!"

She blushed and dropped her eyes of blue
No fragrant rose, kissed by the dew,
Could pull the modest stuff like Sue;

'Tis true.

He took her with him when he blew.
He broke her in his turn in two.
He taught her everything he knew.

Sly Sue.

When she had learned each P and Q
She gave the boob his exit cue.

Thus ends my tale. Tho' sad, 'tis true
Adieu.

—Darl MacBoyle.

BAILEY COUNTRY CLUB TO OPEN

The former Mount Vernon, N. Y., home of the late James A. Bailey, one of the organizers of the Barnum & Bailey circus, will be opened on October 15th, as the Bailey Park Country Club. When the entire project, including a hotel and other buildings, this development will represent an investment of \$3,500,000. The hotel will contain over 500 rooms. George H. Gasley, president of the Bailey Park Hotel and Country Club, will officiate as general manager of the club.

Answers to Queries

P. R.—Tom Lewis appeared as "The Unknown" in "Little Johnny Jones."

C. S.—"Sacramento" was the title of a song published by Harry Von Tilzer.

B. D.—David Warfield appeared in a "Grand Army Man" at the Stuyvesant Theatre.

Freckles—He is with the "Youthful Follies" Company at the Empire, Brooklyn, Sept. 11-16.

T. A.—Pathe Freres filmed "The Two Orphans" in 1908; 656 feet was the advertised length.

P. R.—Memphis Kennedy was drowned in the Mississippi River near Hannibal, Mo., on October 12, 1908.

Marie F. (Chicago).—We do not know the address of Deamond Marty. Address him in care of Clipper Postoffice.

Street—"The Yankee Tourist" was originally called "The Galloper," and produced at the Garden Theatre, New York.

Leader—Victor Kremer was well known as a Chicago music publisher. He was represented in New York by Morris Silver.

R. O. M.—Yorke & Adams played "Bankers and Brokers" at the Metropoles Theatre, New York, week of November 6, 1905.

V. D. B.—The Casino Theatre, New York, opened October 21, 1882, for one week. It was permanently opened in December, 1882.

S. X.—"The Secret Orchard" was played at the Garrick, Chicago. Frank C. Bangs, Vincent Serrano, Olive May and Adelaide Prince were among the cast.

Hit—William A. Brady secured the rights of the "Sins of Society," which was produced at the Drury Lane, London, for the United States and Canada.

B. A.—"The Top o' the World" was presented at the Majestic Theatre, New York, October 19, 1908. Russell Bassett was the Kris Kingle. Fred Bailey, Ralph Austin and Roger Dolan were among the cast.

Strand—The Dreamland Burlesquers in 1908 included Dave Marioce, Harry Fox, Fred Barnes, William Lawrence, George Pierce, Liberty Four, Three Deans, Agnes Behler, Lydia Fox and the Earl Sisters.

TWENTY-FIVE YEARS AGO

William H. Gillette appeared in "Secret Service."

New plays: "A Western Politician," "The Broadway Girl," "A Hired Girl," "A Southern Gentleman," "A Man of Ideas," "Twin Saints," "Who's Your Friend?"

Mrs. John Drew died at Larchmont, N. Y.

Ward and Vokes presented "The Governors" at Bay City, Mich.

Bob Cole and Billy Johnson presented "A Trip to Coontown."

The Broadway Burlesquers included McAvol and May, Emma Carus, Gilbert and Goldie, Mulvey and Inman, The Great Judges, Dick Bernard, Miriam Lawrence, Estelle Mann, Agnes Miles, Esther C. Moore, Florence Wilson, Laurel Atkins, Helen Irwin, May Lints, Etta Goodridge.

"A Southern Romance" was presented at the Fifth Avenue Theatre, New York, with Leo Detrichstein, Emmet Corrigan, Katherine Grey and Frank C. Bangs among the cast.

"A Hot Old Time" opened at the Third Avenue Theatre, New York, presented by John and Emma Ray.

Lillie Laurel died at St. Louis, Mo.

YOUR \$2.00 WILL SECURE \$5,000 FOR THE ACTORS' FUND

The Clipper has a donation of \$5,000 for the Fund, if members will subscribe a like sum by individual contributions of \$2.00 (Annual Membership) or \$50.00 (Life Membership), and any other general contributions.

Send this amount and any other sum, which you desire to contribute, along with this coupon and receipt will be duly acknowledged.

The Actors' Fund of America.

Columbia Theatre Bldg.,

New York.

Enclosed find \$.....

My contribution to the \$5,000 Special Fund.

Name

Address

This form is to be used only by those wishing to join the Fund, and by present members who contribute sums in addition to their regular dues. CLIP THE CLIPPER COUPON. Send direct to the Actors' Fund.

LONDON

PARIS

FOREIGN NEWS

SYDNEY

MELBOURNE

LONDON'S THEATRE SEASON SLOW
IN STARTING—BUSINESS POOR

Eleven of the City's Larger Theatres Are Still Closed with Little Prospects of Immediate Re-Opening—"Sally" Has Year's Longest Run to Its Credit

LONDON, Sept. 11.—The first week in September still found eleven of the larger theatres in the metropolis closed. Producers are still backward about taking a chance, and although new plays are coming in at the rate of one or two a week, they seem to be put forward in fear and trembling, as if the backers were wondering if they were going to get their money back. Among the larger houses that remain dark are the Aldwych, Ambassadors, Court, Covent Garden, Empire, Gaiety, His Majesty's, Oxford, Prince's, Queen's, and Little.

For the past year or so conditions in England have appeared more or less black. The agitation that is now going on in the Actors' Association in favor of federation and better terms does not make the producers' outlook any too rosy. Plays have a way of appearing for a short time on the London stage only to "fold their tents like the Arabs and silently steal away." The oldest play on the London boards is "Sally," which has been appearing at the Winter Garden since September 10, 1921.

The reason for the shakiness on the part of the producers is credited to poor business. The poor business is ascribed by those who should know, to the producers, who have been attempting to put out their productions with as little expenditure of time and money as is possible. The result is not the best thing that could be done for the stage. One of the critics writes:

"There seems to be an unwritten agreement among playwrights that there shall be no more climax, no more eloquence, no more 'quality of tears' and no more poetry of thought. The actors as well all seem to have joined this union of suppressed expression. Who would listen to an opera that never achieves a fortissimo? Who would read a book that never achieves a climax in any of its chapters? Then why give us plays that are boiled like eggs for breakfast and never get beyond the medium?"

The cry is that the producers and stage

directors are putting on plays that are lifeless and lack lustre. That if there is ever a return to the boom times for the English stage it will have to be through excellence of the vehicle and the acting. The critics claim that it is impossible to present a mediocre production to the public and force them to like it by using dubious advertising and publicity methods. The public follows the admonition of the advertising slogan, "accept no substitutes." When they cannot have the best they take nothing at all.

Most of the plays at present running in London have appeared before in this or other countries and have been proven successes. These are doing a good business. A list of current productions with their opening dates follows:

Adelphi—"The Way of an Eagle," June 20, 1922. Apollo—"Listening In," Aug. 5, 1922. Comedy—"Quarantine," June 6, 1922. Criterion—"The Dippers," Aug. 23, 1922. Daly's—"The Lady of the Rose," Feb. 21, 1922. Drury Lane—"Decameron Nights," April 20, 1922. Duke of York's—"The Broken Wing," Aug. 15, 1922. Garrick—"The Man in Dress Clothes," March 22, 1922. Globe—"Belinda," July 3, 1922. Haymarket—"The Dover Road," June 7, 1922. Kingsway—"The Limpet," Aug. 7, 1922. London Hippodrome—"Round in 50," March 16, 1922. London Pavilion—"Phi Phi," Aug. 16, 1922. Lyceum—"Old Bill, M. P.," July 12, 1922. Lyric—"Whirlled Into Happiness," May 18, 1922. New—"Jane Clegg," July 25, 1922. Palladium—"Rockets," Feb. 25, 1922. Playhouse—"The Second Mrs. Tanqueray," June 3, 1922. Prince of Wales—"A to Z," Oct. 11, 1921. Royalty—"The Green Cord," June 2, 1922. St. James—"The Bat," Jan. 23, 1922. St. Martin—"Loyalities: Shall We Join the Ladies?" March 8, 1922. Savoy—"Lawful Larceny," Aug. 24, 1922. Shaftesbury—"Tons of Money," April 13, 1922. Strand—"Zozo," Aug. 4, 1922. Vaudeville—"Snap," Aug. 11, 1922. Winter Garden—"Sally," Sept. 10, 1921. Wyndham's—"Dear Brutus," May 6, 1922.

NEW NAME FOR "QUARANTINE"

LONDON, Sept. 11.—"Quarantine" has been renamed "A Compulsory Honey-moon," under which name it will be known when it begins its tour of the provinces. The Comedy Theatre will next house "Secrets," a play adapted from the German of Rudolf Besier and May Edginton. Fay Compton and her husband, Leon Quartermaine, will make their first appearance on the stage in "Secrets" since "Quality Street" closed at the Haymarket.

MOSCOVITCH TO DO "TORCH"

LONDON, Sept. 11.—"The Torch," a new play by John Knittel, author of "Aaron West," will be presented here this month by Maurice Moscovitch, at the Apollo Theatre, in conjunction with Captain Aaronsohn. In the cast will be seen Margaret Halstan, Olga Lindo, Muriel Alexander, Leslie Banks, Nat Madison, Cyril Raymond, Garry Marsh and four juveniles.

PICTURES IN THE SCALA

LONDON, Sept. 11.—The Scala Theatre, which has reopened here, is now operating under a motion picture policy. "The Birth of a Nation" is its first attraction and will be followed by a revival of "Orphans of the Storm."

"THE DIPPERS" IS CLEVER FARCE

LONDON, Sept. 11.—Cyril Maude has made his reappearance at the Criterion, the house in which he long sustained the role of Lord Richard, in "Lord Richard of the Pantry," in a new play, called "The Dippers," which opened recently, being presented by Thos. C. Dagnall in arrangement with Mary Moore. "The Dippers" is a farce comedy in three acts, which is more than pleasing, and which will undoubtedly serve Maude for quite some time, after a little revising in some of the rougher spots.

"The Dippers" has nothing to do with astronomy, or water-wells, but is simply the name of a well known dance team, Pauline, and Hank P. Dipper. They have been engaged to appear at Mellingham Hall, seat of Lord Mellingham. A lawyer, Henry Talboyes, lands at the station of Mellingham at the same time Mrs. Dipper does. The lawyer has landed there through being stranded, after losing his way. Incidentally, Mr. Dipper has also been lost, and doesn't show up in time to meet his wife. Mrs. Dipper persuades Talboyes to impersonate her spouse and partner, which, after quite some coaxing, the lawyer consents to do so.

This gives practically the entire plot, the real Dipper appearing on the scene later, and being unknown to Talboyes, both accuse each other of being crooks, quarrels ensue, and finally Mrs. Dipper straightens out matters.

Cyril Maude appears as Talboyes and Binnie Hale as Mrs. Dipper. The three acts are full of fun and laughs, most of these being on the pun style of humor, however. There are some tuneful melodies, and a colored orchestra, led by Ernest Trimmingham. The supporting cast is very good. "The Dippers" is apparently in for a run at the Criterion.

PALACE PAYS TEN PER CENT

LONDON, Sept. 11.—£21,542 was the profit made for the year ending June 30, 1922, by the Manchester Palace of Varieties, this, after providing for £11,296 taxation plus £10,246 brought forward.

The directors recommend a dividend of ten per cent free of tax, and, off the Reconstruction of Theatre Suspense Account they have written £2,500.

Investments in the Empire, Preston, and the Grand Theatre, Hanley, have been included in assets at par. Shares in the Bolton Theatres and Entertainments Co. have been written down to market price, viz., £7 per share. The dividend has thus been reduced from fifteen to ten per cent free of tax, for the year, but on the other hand the balance carried forward is raised from £10,200 to £11,300.

CLAIM "BROKEN WING" FEATURE

LONDON, Sept. 11.—The best effect used in "The Broken Wing," which is playing to great success here, was originally produced in England, in 1903, at the Pavilion E, by Isaac Cohen, one of the best of melodrama writers, English critics claim. This is the situation of the airman in his aeroplane through the roof and alighting on the stage. It has been lifted bodily they say out of "A Great Sensation," the all-British production presented in 1903.

TRIX SISTERS GET SUMMONS

LONDON, Sept. 11.—The Trix Sisters, an American act, were summoned to court last week for having failed to register as aliens while on a visit to Portsmouth. They wrote an apologetic letter, but the magistrate adjourned the case, insisting upon their personal appearance.

LUPINO LANE RETURNS

LONDON, Sept. 11.—Lupino Lane has arrived here after a year's absence in California, where he was making motion pictures for the Fox Film Company. With him came Jack Blystone, who produces for Fox.

"TEN THOUSAND" IS GOOD

LONDON, Sept. 11.—The first of a series of new dramas which the Portsmouth Stock Company will present for production during the autumn and winter seasons is "Ten Thousand a Year," given at the Princess Theatre in Portsmouth. Hope Septant is the author of "Ten Thousand a Year," which is a drama in three acts.

The story tells of the trials of a Timothy Titmouse, much abused by his "Scrooge" employer until the latter learns from a rascally attorney that Titmouse is the heir to a large estate. The attorney informs Titmouse of his inheritance, presses the claim for him and finally gets Titmouse installed in the manor, as Lord of the grounds. Meanwhile the real Lord has been investigating Titmouse's claim to the estate and learns that the attorney had watched over Titmouse from the time he was born of a poor woman, with the idea of using him in later years in order to secure the estate. On being installed in the mansion, Titmouse had begun to live the life of Reilly, spending money on parasite friends and squandering in general. When the real heirs finally oust him from the estate, Titmouse has learned his lesson, and accepts the inevitable with good grace. He settles down to a quiet suburban life with Liza, a slavey who has been loyal to him, and tried to protect him all along.

The entire cast is strong, and in the role of Titmouse, Victor Knight displayed an intimate grasp of the Cockney admirably.

"DOUBLE-OR-QUITS" OPENS

LONDON, Sept. 11.—Donald Calthrop produced "Double-or-Quits" at the Aldwych Theatre last week. It is a farce comedy by Theophilus Charlton, who also appears in the cast. Calthrop also has an important role in the company, which includes Robert Horton, Eric Leslie, Pamela Cooper, Gina Graves, Ruth Maitland, Winifred Izar, C. W. Somerset and Agnes Imbay.

STANLEY BROS. FOR U. S.

LONDON, Sept. 11.—The Stanley Brothers, who call themselves the Danish Phlegmatics, who have been vacationing in Copenhagen, are now returning to the United States where they will resume their engagements in Keith vaudeville. They played one week at the Victoria Palace here.

EMPIRE CHANGES HANDS

LONDON, Sept. 11.—Sidney L. Bernstein has taken over Edmonton's Empire. The house has been controlled for years by Mrs. Harry Bawn. The new lessee will dedicate it to high class varieties and elaborate revues. E. P. Durham will continue as district manager of the house.

AMERICAN ACTS SCORE

LONDON, Sept. 11.—Three American acts that have just made good in this country are, Lohse and Sterling, who made their debut recently at the Finsbury Park, Enos Frazere, at the Coliseum and Charles Althoff, who recently was seen at the Finsbury Park.

DUNCAN SISTERS IN PARIS

PARIS, Sept. 11.—The Duncan Sisters, the American musical comedy actresses that scored a big hit in London recently are here on their first visit to Paris. They are returning to the United States next week.

"TONS OF MONEY" MOVING

LONDON, Sept. 11.—"Tons of Money," which is playing successfully at the Shaftesbury, will be moved to the Aldwych Theatre on October 30. Donald Calthrop's lease on the Shaftesbury will terminate on that date.

NEW GROSSMITH PRODUCTIONS

LONDON, Sept. 11.—Grossmith & Malone are making three new productions here. They are "East of Suez," Somerset Maugham's new play which opened at His Majesty's Theatre on Sept. 2, "The Cabaret Girl," will be seen at the Winter Garden at the conclusion of the run of "Sally," and the American play "The Cat and the Canary." This piece for which a big success is already being predicted will be seen at the Shaftesbury Theatre with Miss Mary Glynn in the lead.

"ROUND IN FIFTY" TO TOUR

LONDON, Sept. 11.—"Round in Fifty" will remain at the Hippodrome here until Dec. 16, under present arrangements. It will then be taken to the Olympia, Liverpool, as the Christmas attraction. It will travel intact, with the exception of George Robey, who leaves then, and whose place will be taken by Harry Weldon.

"EIGHTH WIFE" IS HIT

LONDON, Sept. 11.—"Bluebeard's Eighth Wife" has been successfully presented at the Queen's Theatre here. Madge Titheradge appears in the leading role, played by Ina Claire in the American production. Norman McKinnell and C. M. Hallard are among those in the supporting cast.

Billy Arnold is staging the new revue for the Moulin Rouge.

Fox and Mayo have re-united and will be seen shortly in a new act.

Wilbur Mack and Gracie Deagon will be seen together in a new act shortly.

Al and Angie Knight are beginning their season this week at Meriden, Conn.

William Saxton and Company opened for a tour of the Loew Circuit this week.

Fannie Brice lost a bracelet while visiting the Montmartre in Paris last week.

Eddie De Noyer has contracted with Harry Breen for a new act.

Ruth Gates has joined the cast of the Yonkers, N. Y. stock company.

Lolya Adler, daughter of Jacob Adler, has been engaged to appear in "The Fool."

Marcella Shields and Bobby Provan are now presenting a new song and dance act.

Joe Bancroft returned to New York last week after spending several months in Buenos Aires.

The Villani Brothers have been routed over the Junior Orpheum and the W. V. M. A. Circuits.

Van and Schenck spend their leisure moments managing a semi-pro. baseball club over in Brooklyn.

Al Lewis, of Lewis and Gordon, returned to New York from England on the *Aquitania* last week.

The Janet Sisters after a successful season in the East are spending the Summer in Kansas City.

Minerva Stearn will be featured at the Walton Roof, Philadelphia, this week in a new dancing act.

Alice Turner, last seen in Shubert Vaudeville with Al Sexton, will be in a new sketch by Ned Dandy.

Birdie Conrad is now working with "Australian" Stan Stanley, the latter succeeding Jack Stern in the act.

Will R. Anderson is the composer of the music of "Take It From Me," and not Tom Johnson, as published.

Madeleine Randolph has secured a new single in which she will open soon, called "His Majesty, the Audience."

Grace Hayes will make her bow to the Palace audience in New York for the first time during the week of October 2.

James T. Brooker is now managing the Lyceum Theatre, Canton, Ohio, succeeding Fred R. Witter.

Harry Rose will be seen with the Ed Butler Shubert Unit, "Echoes of Broadway."

E. C. Bostick has succeeded Nat Holf as manager of the State Theatre, Los Angeles.

Fred Stone will open his third season in "Tip Top" at Reading, Pa., on September 18th.

Arnold Daly will this season be seen in the mystery play "Haunted," by William Hurlburt.

Eva Tanguay is headlining the bill at the Broadway, Philadelphia. This is her second week at this house.

ABOUT YOU! AND YOU!! AND YOU!!!

Max Ford and his dancing revue are this week at Gordon's Scollay Square Theatre, Boston.

Warren Jones is now installed in the Keith office, Chicago, and books several houses in central Indiana.

Tom Powell has produced the second edition of the Billy Gerber Revue, now playing the western Keith time.

Charles Lynch, a New York newspaperman, will do the advance work for Jimmy Hussey's "Funmakers," a Shubert Unit show.

Arthur Uttrey, Harry Richman and Ernie Wood are now rehearsing with the new Nora Bayes show, "Queen of Hearts."

Lewis Stone has signed as a member of the Paramount Stock Company. He will be seen as leading man with Bebe Daniels in "Notoriety."

Peggy Wood, just back from Europe, is going out this season with "Marjolaine," the musical piece in which she scored such a hit last season.

The Hegedus Sisters, violinists, are this week at Keith's, Boston, where their excellent playing is scoring a success of big proportions.

John Charles Thomas, musical comedy baritone, is to give a recital at Aeolian Hall on Saturday afternoon, October 15.

Ruth Glanville and Hal Sanders, late features of big acts, are now doing a double. Miss Glanville is a saxophonist; Sanders is a violin virtuoso.

Arthur Ginder, of the Max Fisher orchestra in San Francisco, became the proud daddy of a baby son on September 3.

O. M. Samuel's Franco-American revue, called "Balabon," will be presented in vaudeville by Brierre and King.

Ames and Winthrop have been engaged to appear in "Zig-Zag," which Arthur Pearson is producing as a Shubert unit.

Helen LaVonne, of George White's "Scandals," was married to Jack Squire, last in "Two Little Girls in Blue," on September 3.

Wylie Nagle is now assisting Al Darling in the management of Keith's Royal Theatre and is also doing the press work for the house.

Dorothy Manning, of Manning and Lee, returned to New York on Sunday, after a three months' vacation with her folks in Detroit.

Walter Boyland, John King, James White and Tommy Jones, who compose The Terminal Four, opened their season last week.

Abe Feinberg has secured routes over the Pantages Circuit for the Molera Revue, Miller, Clint and Kuby and the Marie Tolman Revue.

Charlotte Meyers, formerly of Bernard and Meyers, who will open in a new single shortly, has dissolved partnership with Bernard.

Dave Wallace has been appointed general press representative for William A. Brady. He will handle "Dreams For Sale" at the Playhouse.

Saul Abrams will be company manager for the new "Greenwich Village Follies" at the Shubert. Dick Richards is handling the publicity.

Olive Hill and June Astor are breaking in their new act this week with Al La Vine and Al Ritz supporting them. It is called "Steps and Melodies."

Dorothy Curtis (Mrs. Francis X. Donegan), has joined the "Up in the Clouds" company, taking the ingenue role, and will tour with the show.

Sol Green, brother of Morris Green, of Bohemians, Inc., has joined the ranks of vaudeville agents, having opened an office in the Selwyn Theatre Building.

Tommy Gordon and Jack Frost filled in for Green and Burnett at the Metropolitan Theatre when the latter act dropped out because of illness last week.

Victor Herbert will conduct the orchestra at the opening performance of "Orange Blossoms" at the Fulton Theatre on Tuesday evening of next week.

Al Bernard has signed contracts to write the book, music and lyrics of a musical comedy to be presented by an all star colored cast.

John J. Galvin is manager of Poli's Wilkes-Barre theatre which in spite of the dull times is doing an excellent business.

Val and Ernie Stanton who have been playing in England this summer are booked for a tour of the Orpheum Circuit and will return to England early next spring.

Bessie Barriscale, the screen actress, is this week headlining the bill at Keith's, Philadelphia. Others in the show are Van and Corbett, Snow and Columbus and Cahill and Romaine.

William Phinney, for the past two years with Jane and Katharine Lee in vaudeville is back with the act which this week is playing at the Maryland, Baltimore.

William Worsely and Al Hillier, the latter from burlesque, have teamed up in a new comedy "Dutch" act in which they will open in Keith vaudeville shortly.

Frank L. Parente, vaudeville actor, is ill at his home in Millburn, N. J., having been obliged to cancel his bookings after the last show at the Lyric, Richmond, Va.

Clarence Hibbard, black face comedian, is back in New York, after a tour of the West, and is preparing a new act which he plans to break in within a week or two.

Lizzie Evans, of the western "Bat" company, returned to the company this week after being absent a week on account of an accident caused by a fall in the street.

TWO OUTSTANDING BALLAD SUCCESSES OF 1922

Triumphant successes with scores of high class acts. Try them ---- they'll strengthen your act.

LOVE SENDS A LITTLE GIFT OF ROSES

THE WORLD IS WAITING FOR THE SUNRISE

Orchestra leaders:
"LOVE SENDS A LITTLE GIFT OF ROSES"
is published as a wonderful waltz
"THE WORLD IS WAITING FOR THE SUNRISE"
is issued as a great fox-trot
Orchestration 25 cents

Send for professional copy and orchestration to day.

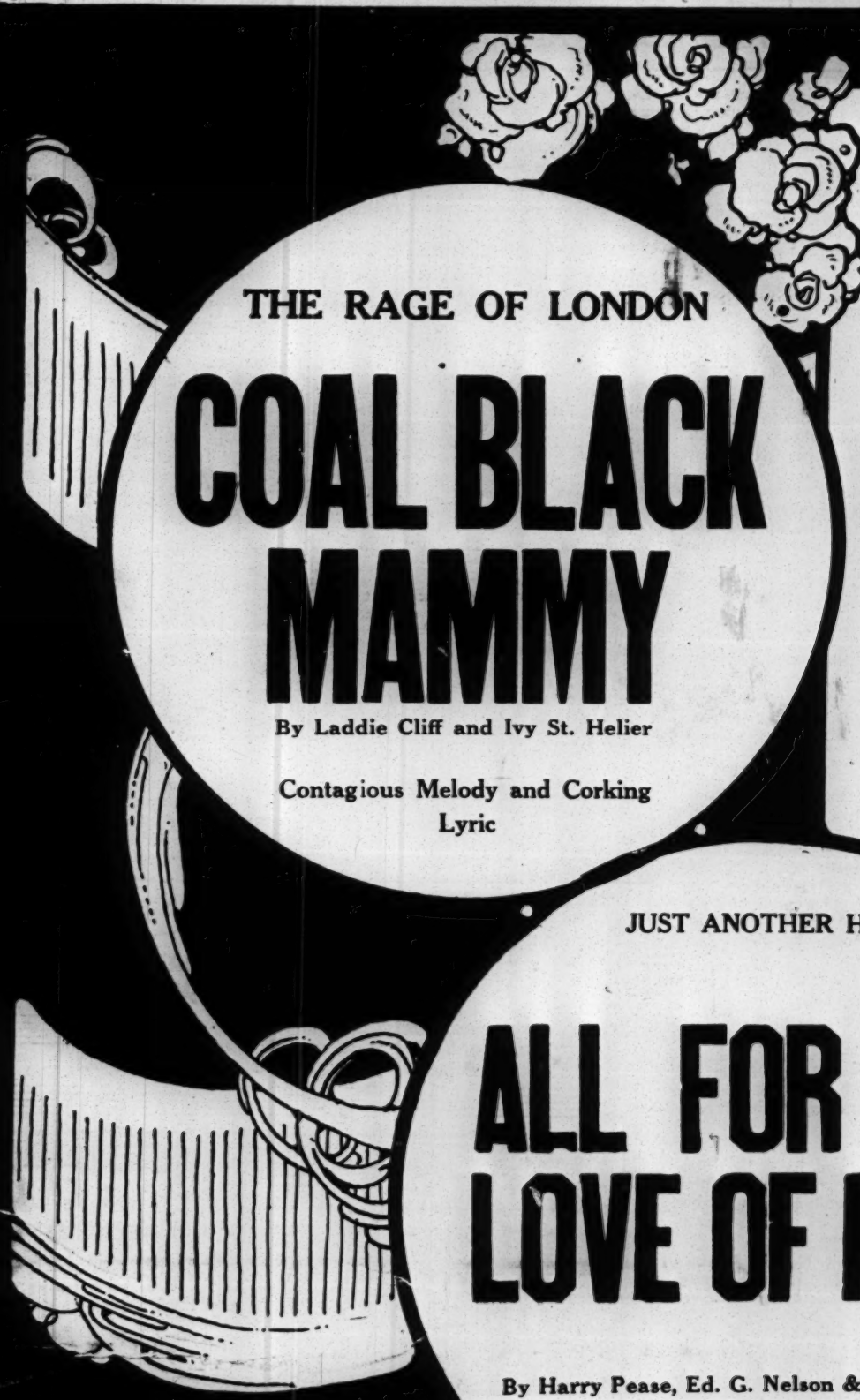
State keys desired.

Better still--- Call if you can.

ARTHUR BEHM, Prof. Mgr.

HARMS INC.
62 W. 45th ST. N. Y. C.

*Don't delay.
Wire, if necessary*



THE RAGE OF LONDON

COAL BLACK MAMMY

By Laddie Cliff and Ivy St. Helier

Contagious Melody and Corking
Lyric

A Dixie—Mother—
Sweetheart Song

Those Star Spangled Nights In Dixieland

By Lew Cantor, Herman Ruby & Pete Wendling

A new idea rag ballad that's a
Pippin

JUST ANOTHER HIT!

ALL FOR THE LOVE OF MIKE

By Harry Pease, Ed. G. Nelson & Harry Tobias

Better than "When Frances Dances
with Me"

SAN FRANCISCO
Pantages Theatre Building
BOSTON
181 Tremont Street
DETROIT
144 West Larned Street
CINCINNATI
111 East Sixth Street
TORONTO
193 Yonge Street

LEO FEIST, Inc.

711 Seventh Ave.

New York

CHICAGO
Grand Opera House Building
MINNEAPOLIS
2 Lyric Theatre Building
PHILADELPHIA
1228 Market Street
KANSAS CITY
Gayety Theatre Building
LOS ANGELES
417 West Fifth Street

ALL ABOARD!

TOOT! TOOT, TOOTSIE

GOO-BYE

By Gus Kahn, Ernie Erdman and
Dan Russo

Full of Snap and Go.

The Biggest Waltz Hit in Years

THREE O'CLOCK IN THE MORNING

An exceptionally fine arrangement for
high class singers

All smart "Dumb" acts will include this
in their routine

A CRY SONG— Yes—and even better than "SORRY I MADE YOU CRY" WHY SHOULD CRY OVER YOU

By Ned Miller and Chester Cohn

Call, Write or Wire for this one—
But Get It. Quick!

BIGGER THAN
EVER!

STUMBLING

By "ZEZ" CONFREY

Nothing Ever Like It

MELODY LANE

MUSIC MEN START CAMPAIGN TO INCREASE SALE OF SONGS

Plan to Interest the Country's Eight Thousand Phonograph Stores in the Installation of Music Departments—Music Jobbers to Work with M. P. P. A. in Putting the Idea Into Operation

The Music Publishers' Protective Association will this week launch a big campaign to increase throughout the entire country the sales of sheet music.

The first move in the campaign will be the sending out to the eight thousand retailers of phonographs, talking machines and records of a letter accompanied by attractive advertising matter calling the attention of the dealers to the value of installing sheet music departments in their stores and pointing out the profits which can be derived from the sales of popular tunes.

The association is working with the jobbers and is planning to have them handle the business, which is to start with the installation of a small stock of music valued at about \$100 in each of the stores. The music men are endeavoring to make an arrangement with the jobbers whereby the sale of the initial order is to be guaranteed, and if this is accomplished it simply means that the talking machine dealers have an opportunity to install in their stores a department of value at practically no cost and without the chance of losing any money, as all the music which proves to be unsalable can be returned to the jobber.

According to this, the dealer is to be supplied with \$100 worth of sure selling numbers and is therefore practically assured of commencing business with a profit the first day.

The plan has been under consideration for some time and has been carefully gone over by both music publishers and jobbers. They are in accord in the opinion that there are thousands of stores throughout the country where music could be sold at a profit to the dealer and at the same time the aggregate sales be increased enormously.

ROBBINS ON WESTERN TRIP

Jack Robbins, of Richmond-Robbins, Inc., left last week for a four weeks' trip through the Middle-West, making several of the important cities ahead of the George Jessels "Troubles of 1922" which opened in Omaha on September 10, and also ahead of "Bombo," in Chicago which opens there on the 17th. Mr. Robbins' firm is publishing the music of the Jessel unit, and has an interpolated number in "Bombo."

Two new numbers are also being introduced to the trade by Mr. Robbins in the West, at least one of which has already been played considerably in the East.

PIANIST IN HOSPITAL

Riley Riley, former pianist with L. Wolfe Gilbert in vaudeville, is still in the Detention Hospital in San Francisco, where hopes for his recovery are expressed.

Emma Carus, now on the Orpheum circuit, made a call on him at the hospital and helped him financially.

TED SNYDER ON VACATION

Ted Snyder and family left last week for a six weeks' vacation which they will spend at Mr. Snyder's cottage at Lake Placid, N. Y.

THE ORCHESTRA FAD

In the professional offices of Leo Feist, Inc. at four o'clock on Friday afternoon of last week six orchestras were rehearsing in the various rooms.

mously. This is declared to be a fact as any music man knows that in his office nearly every day letters arrive from remote parts of the country stating that in the smaller towns there are few music stores that carry anything like a good stock, and that it is difficult indeed to get copies of the prevailing successes.

There is another angle in connection with the proposed plan of the music men that is particularly attractive and that is that the phonograph and record stores are in most instances owned and operated by a more aggressive type of business man than operates the smaller music stores. The syndicate stores and big retailers of music are of the up-to-date type but the average music store in the smaller town is quite different.

Aggressive business methods, by advertising and other means to boom business, is not as common in the small town music store as in many other lines. There is a reason for it, and it usually is due to the fact that pianos and players are the feature of the store and music is carried only as a side line and operated in a rather perfunctory manner.

The music men are confident that if their line can be placed in a majority of the phonograph and record stores that not only will they benefit greatly but that the business of the stores in connection with the mechanical lines will also improve.

Music is not selling in anything like the quantities which prevailed before and during the war period and the publishers believe that it is not the lack of interest in the people at large that is responsible for the slump but rather that music is not being properly and widely exploited in the retail stores.

NEW FIRM STARTS

Ager, Yellen & Bornstein, have organized their professional, band and orchestra departments, and are taking on additional men for the former department this week.

Louis Fordan is in charge of the professional, and Herbert Walters the band and orchestra department. Both are well known in the music world. Billy Mathiebee, formerly with Shapiro, Bernstein & Co. is connected in the professional department also.

The firm is working on three songs for the present which are their first numbers, "Who Cares," a fox-trot ballad, "Lovin' Sam," a novelty fox-trot, and "Oh, What a Mother I Have," a waltz ballad, are the songs. All of them are by Ager and Yellen.

CAINE WITH STARK & COWAN

Sid Caine has gone out of the music publishing business and is now connected with Stark & Cowan, in the capacity of general manager.

The S. C. Caine, Inc., catalogue is still being handled by Sid Caine, such arrangements having been made with Stark & Cowan.

COHEN BACK WITH HARRIS

Louis Cohen, for years connected with the house of Charles K. Harris returned on Monday of this week. Cohen resigned his position with the Harris concern a little over a year ago and since then has been with a number of music houses.

SONG DIFFERENCES ARBITRATED

Court litigation and complications were avoided Monday by the Broadway Music Corporation, Shapiro, Bernstein & Co. and Maceo Pinkard, when the three parties settled their differences over a song entitled "Stuttering," by arbitration.

E. C. Mills, chairman of the executive board of the Music Publishers' Protective Association, was the arbitrator and he handed down a King Solomon decision which has no precedent in music publishing history.

The facts in the case are as follows: A year ago Maceo Pinkard placed a song with Shapiro, Bernstein & Co., entitled "Honey O'Mine," which was never published. Grant Clark wrote the lyric of the song, but he does not enter into the case. Sometime since, Pinkard and another lyric writer placed a song with the Broadway Music Corporation entitled "Stuttering." The last named number had a chorus similar to the verse of "Honey O'Mine," and Shapiro, Bernstein & Co. claimed they had grounds upon which to sue the publishers of "Stuttering" on account of the similarity of melody. There was no other similarity between the two songs.

Mr. Mills decided that Shapiro, Bernstein & Co. should publish the song "Honey O'Mine," and that Maceo Pinkard should pay to Shapiro, Bernstein & Co. one-half of the royalties received from the song "Stuttering."

"It must be taken into consideration," said Mr. Mills, "that if the song 'Stuttering' proves to be a hit, the song 'Honey O'Mine' certainly had that possibility to be a hit also." The question as to how long a publisher should hold a song submitted by a writer before publishing it or relinquishing the rights to it also came up for consideration and was a factor in the Broadway Corporation receiving the right to continue the publication of "Stuttering." The latter firm, also, had already begun the exploitation of their song.

MUSIC MEN TO HOLD OUTING

The Regular Fellows of the Allied Music Industries, composed of mechanical men of the music publishers and of recording laboratories, will hold their last outing of the season Thursday, September 14, at McKenna's Silver Lake Golf Club, Bayside, Long Island.

An unusual program is being planned, that will include, a wonderful ride, fishing, boating, bathing, ball game, races, craps, pinochle, poker, refreshments, club luncheon, real country dinner, and entertainment by Broadway favorites.

Parties will leave at 10 a. m., from the N. V. A. in West 46th street and those having their own cars are requested to bring them. Tickets are being distributed by the committee, composed of Fred Hager, Jack Bliss, Max Kortlander, Milton Delcamp, Eddie Bloden, Cliff Hess and Ed Christy.

STUTTERING SONG RELEASED

A stutter comedy song entitled "You-Tell Her 'Cause I-I stutter" by Cliff Friend and Billy Rose is being released shortly by Jerome H. Remick & Co., who took the song last week from the writers under an advance royalty contract.

FEATURING "HUMAN HEARTS"

"Human Hearts," the song written for the picture of the same name by Milt Hagen and Victor Nurnberg, has been orchestrated by Paul Specht and will be featured by all his orchestra.

POWERS ON EASTERN TRIP

Richard T. Powers, Eastern manager for Sherman, Clay & Company left Monday for a six weeks' trip through the Eastern territory in the interest of the firm's catalogue.

SONGWRITERS JAILED

Three songwriters were lodged in the Tombs last Friday afternoon by Judge Julian W. Mack, in the United States District Court, one on a charge of perjury and two on charges of conspiracy to obstruct justice. They are Perry Bradford of 1547 Broadway, where he writes and conducts a publishing business; Lemuel Fowler, well known as a writer, and Spencer Williams of Chicago, also well known in publishing circles.

The trio got into trouble as a result of the trial of an equity suit before Judge Mack wherein the rights to publish, print, collect royalties and the prices of copies of the song entitled "He May Be Your Man, But He Comes to See Me Sometimes." The song was written by Lemuel Fowler and was sung in the Plantation Revue.

The Ted Browne Music Company, of Illinois, brought suit against Fowler and Bradford, the latter who is the head of the Perry Bradford Music Company. The bill charges that Fowler wrote and composed the song mentioned above. On April 23, 1921, the bill further charges, Fowler made a contract with the Francis Clifford Music Company, Inc., also of Chicago, for all rights to the composition and that on May 8, the Clifford house sold its rights to the Ted Browne Company. The bill says Fowler copyrighted the song without regard to the plaintiff's rights on February 22, 1922.

The next development according to the bill, was the contract entered into between Fowler and Perry Bradford who has since been cashing in on the song in question.

A contract said to have been signed between Fowler and Bradford on February 9, 1921, several months prior to the Browne-Clifford agreement, was offered as a defense. Spencer Williams testified that he signed the document in Chicago at the Hotel Vincennes, as a witness.

At the hearing it developed that Williams was in New York during the time he claimed to have been in Chicago at the date of signing the Fowler-Bradford contract. Also ink experts testified that the ink on the contract was not more than a month old.

When Judge Mack asked Williams how he came to sign a contract in Chicago while he was in New York, he hesitated a moment and then denied his signature. Whereupon the proceedings were halted abruptly and in default of \$5,000 each were sent to the Tombs until the evidence may be laid before the Federal Grand Jury.

FILM SONG RELEASED

Waterson, Berlin & Snyder are releasing another song in conjunction with a film along the same lines as they did with the "Sheik." The song a fox-trot ballad is by Ted Snyder and co-writers of the "Sheik," and entitled "You gave Me Your Heart, and I gave You Mine," and to be used in connection with the Rodolph Valentino picture "Blood and Sand." The number has the official sanction of the film company who are boosting the song and use it whenever possible.

AGER SEES "ZIG ZAG" OPENING

Milton Ager, of Ager, Yellen & Bornstein, Inc., has returned from Toledo where he attended the opening of Arthur Pearson's "Zig Zag," for which he wrote the music.

POLLACK WITH MILLS

Bernard Pollack is now connected with Jack Mills, Inc., and is on a selling trip through the middle west. Pollack is a brother of the song writer Lew Pollack.

MILLS ON WESTERN TRIP

Jack Mills left on Monday of this week for a two weeks' business trip. He is making all the towns between New York and Kansas City.

BURLESQUE

NEW RULING FOR MUTUAL CIRCUIT

MUST CARRY PROPERTY MEN

The Mutual Circuit must carry property men. This is the ruling of the union according to a letter sent out from the headquarters of the circuit late last week to all houses playing their shows. The house must pay for the property man.

Several weeks before the opening of the season an agreement was reached between the officials of the union and the officials of the circuit that all of the shows had to carry a carpenter, but not a property man, according to the circuit. That is, if the show did not carry props, other than a few hand props.

Right at the start there was trouble. "Pell Mell" had to put on a property man in Philadelphia and again in Newark. "Heads Up" had to do the same thing at the Gayety, Brooklyn. Last week when the circuit opened up at other cities, the same trouble was experienced in many other places, so the above ruling by the stage hands' union was made.

This will mean that the house will have to pay the salaries to the shows of \$1,085 a week instead of \$1,012.50. This is in addition to the \$200 allowed the franchise holder.

Several more franchises will be given out this week. It is said that former featured comedians on the Columbia Circuit have made requests for franchises and these will be given the preference and the names will be announced during the week.

Reports coming into headquarters state that most of the shows that have opened are in excellent shape and far better than those that played the American Circuit last season.

The first show to be called off the circuit for repairs is Charlie Taylor's "Foot-light Frolics," which was in Cleveland last week. The Western Censor Committee looked this show over early in the week and decided that it needed fixing. The show will lay off for two weeks and then take up its regular time.

In the meantime the officials of the circuit are losing no time annexing new houses to the circuit. The new Bristol Theatre in Bristol, Conn., opened Monday of this week, with Fred Strauss's "Smiles and Kisses." This show plays there three days and will then go to the Lyceum, New Britain, Conn., for the next three days. The shows will play these houses in "tab" form.

The Mutual Circuit has been offered two houses in Waterbury but it has not been decided as yet which house they will play. The Jacques, a former Columbia Circuit house, is one and the other is a new house in course of construction. At any rate, the circuit will open in Waterbury the week of October 2nd.

There will be two more weeks in Pennsylvania, one in Scranton and the other in Wilkes-Barre. The names of these houses could not be learned Monday, but the towns are certain.

Washington will come along in the next few weeks, as well as others. A house in Yonkers has been offered to the circuit and a few more in New York State and in New England.

READING THEATRE OPENS SEPT. 11

READING, Pa., Sept. 4.—The new Rajah Theatre, originally scheduled to open on Labor Day, will not open until September 11, due to construction delays.

John Haag will be manager of the house and Calvin Austin treasurer.

FLO RING OUT OF PARK CAST

Flo Ring opens Thursday at the City Theatre. Miss Ring, who had signed with Billy Minsky for the Park Music Hall burlesque stock, was not called for rehearsal until the day before the dress rehearsal. The part assigned her, was not the part Minsky had agreed to give her, she claimed, so she walked out. She is booked now in vaudeville.

Sam Raynor and Fred Merritt also closed the same day.

NEW CAST FOR "STEP LIVELY"

TOLEDO, O., Sept. 12.—The new cast for the "Step Lively Girls" which opened here yesterday includes George P. Murphy, George Douglas, Harry Hills, Will St. Clair and Laura Huston. They replaced Sam Sidman, Hall and Pinard, Jeanette Kayton, Ivan Franks, Allen Walker and James Conroy. The members of the original cast remaining are Sadie Banks, Rose Bentley and Gene Carlson.

NAT MORTAN AS HOST

The members of the "Gingham Girls" were entertained at Murrays Roman Gardens, Sept. 6, with Nat Mortan acting as host and toastmaster. To return the compliment the management of the "Gingham Girls" invited the "Murray" Company to witness the performance at the Earl Carroll Theatre, Saturday afternoon, and to a dinner at Murray's after the show.

KOSTER AT SARANAC LAKE

SARANAC LAKE, N. Y., Sept. 8.—Claus, "Kid" Koster, former burlesque and circus agent, arrived here today from his home in Cleveland. The doctors have advised him to remain here a year.

Koster was one of the best known agents in the country. He would like to hear from his friends, who can write him General Delivery.

STAR AND GARTER RE-OPENS

CHICAGO, Ill., Sept. 11.—The Star and Garter Theatre re-opened yesterday as a Columbia Circuit house, with J. Herbert Mack's "Maids of America" and played to more business on the day, than the Imperial, which it has replaced, did on the week.

SAUNDERS WITH BEDINI

At Saunders will manage Jean Bedini's new show on the Columbia Circuit, "Rockets." Saunders managed Bedini's "Chuckles" last season on the Shubert Circuit and the past Summer while the show was in London.

IRENE LEARY AT GARDEN

Irene Leary opened at the National Winter Garden, Monday. Miss Leary is an ingenue soubrette who was with Harry Hastings' "Knick Knacks" on the Columbia Circuit last season.

\$7,200 FOR WATSON SHOW

NEWARK, N. J., Sept. 9.—"Beef Trust" Billy Watson played to over \$7,200.00 at Miner's Theatre here last week, beating the previous week's business by over three thousand dollars.

FIXING UP SHOW

"Hello Good Times," one of John G. Jermon's shows on the Columbia Circuit, is undergoing an overhauling. Jermon is now in Chicago fixing it up.

ETHEL SHUTTA IN "PASSING SHOW"

Ethel Shutta, former star in burlesque, will be at the Winter Garden with the new "Passing Show of 1922."

NEW OWNERS FOR COL. SHOWS

TWO FRANCHISES RETURNED

Irons & Clamage notified the Columbia Amusement Company last week that they intend to return the franchises of two of their shows on that circuit, "Temptations of 1923" and "The Talk of the Town." These franchises were leased to Irons & Clamage last season by Hurtig & Seamon, who in turn had leased one from Gus Hill and the other from Harry Bryant, who own the franchises.

It is said that the contract made by Irons & Clamage with Hurtig & Seamon called for the former to produce the shows and pay all expenses. From the profits Irons & Clamage were to receive twenty-five per cent and Hurtig & Seamon seventy-five per cent.

"The Talk of the Town" franchise has been taken over by Harry Strouse, former American Circuit show owner, who now has a franchise on the Mutual Circuit, operating under the name of "Pell Mell" at the Olympic Theatre this week. It was said that he loses this franchise on that circuit this week.

The "Temptations of 1923" show was offered to Peck & Kolb who operate two shows on the Mutual Circuit, "Jazz Babies" and "Follies and Scandals." This firm could not see the terms and refused the offer.

According to reports coming from the West, there are many shows on the Columbia Circuit that need fixing. In fact, it is said that there are but few who have received the O. K. of the censors. John G. Jermon left New York Saturday morning for Chicago to look over some shows and fix them up. It is said that some shows will have to make change in the casts, while others will have to look after their scenery and costumes.

There will be no show at the Grand, Worcester, next week. Jean Bedini's new show, "Rockets," was to be ready to take up Joe Maxwell's route in that city but it will not be ready to open until the following week at Miner's, Bronx. Hurtig & Seamon's "Greenwich Village Revue" is playing Boston this week in place of Maxwell's show and will return to Brooklyn next week and take up its regular time.

In the meantime Newburgh and Poughkeepsie will remain closed and will not play the circuit shows for a few more weeks.

PIERCE IN HOSPITAL

Lou Epstein was in New York last Saturday and reported that Frank Pierce, manager of the "Frank Finney Revue," who is in the hospital in Scranton with pneumonia, is to be slightly improved.

MARGIE COATE AT COLUMBIA

Margie Coate was on the opening bill of the Columbia last Sunday doubling between that house and her revue at the Alamo Cafe Sunday night.

MALDEN WITH "ZIZZ ZAZZ"

Eddie Malden has joined Arthur Pearson's "Zizz Zazz" on the Shubert Circuit. He is dancing with Bessie McCoy Davis.

BERNICE CLARK CLOSES

Bernice Clark closed at the National Winter Garden Saturday night. Irene Leary will close next Saturday night.

"BIG FUN SHOW" AT COLUMBIA IS FAST AND FUNNY

"Sliding Billy Watson's Big Fun Show," the last Columbia Circuit show to go into rehearsal, as the franchise was given to Watson and Bob Travers about two weeks before they opened in Montreal, is at the Columbia this week.

It has been out but two weeks, which one would hardly think the way it went over Monday afternoon. It is fast and as big a laughing show as has been at this house so far this season and above all its a real burlesque show all dolled up.

Watson has a good looking bunch of girls in his chorus and they all seem to enjoy their work, they surely put plenty of "pep" in the numbers. They are prettily costumed, neat but not vandy. The musical part of the program is catchy and tuneful, the scenery and electrical effects pleasing to the eye. Dan Dody staged the numbers and did good work.

Watson, with his funny slide and peculiar mannerisms, caught the house right. This fellow has always been a hard worker, but he seems to work harder and is funnier than ever this season.

Ben Howard Platt is doing second comedy, portraying a well-to-do Hebrew. Howard is a fast worker and is on his toes all the time. He has opportunities in this show that he has not had in the past and makes the best of them.

Inez De Verdier, stunning and of a distinguished type of prima donna, handled the role excellently. Miss De Verdier was in good voice and rendered all her numbers exceptionally well. In the scenes with the comedians her work stood out. The costumes worn by her were of fine taste and style.

Ethel De Veau, a cute, vivacious little soubrette, was most pleasing in her work. Miss De Veau does a "hick" soubrette part in the show and did it cleverly. She not alone is a dandy dancer but can read lines. Her numbers went over big and she sang them nicely. Miss De Veau can boast of pretty dresses.

Lillian Harvey, a shapely young woman, is the ingenue. As a newspaper reporter she handled herself well. She, too, was successful in her numbers, getting them over very nicely. Her wardrobe is very becoming.

Frank Mallahan as "Two Gun Pete, Sheriff of a Western Town," just played this bad man's part great. Mallahan has been doing straight in past seasons but in the character he is now doing he is simply outdoing anything we have seen him do before. He handled the part in a fine way, not over-acting it.

Joe Manne, the juvenile straight, does well in the scenes but shows to a better advantage with his numbers. He is a fine foil for Watson in Watson's vaudeville act.

Ed Loeffler is excellent as a Frenchman who is always looking for a wife. His dialect is good and he plays the part well.

One of the pretty numbers early in the show is "Gee, But I Hate to Go Home Alone," offered by Joe Manne and the chorus.

Watson received a fine welcome on his entrance about half an hour after the opening.

Some of the big comedy scenes are the "fight" scene between Watson and Loeffler, with Miss Harvey assisting. The "flirtation" scene with Watson, Platt and Miss De Verdier.

The "gunman" scene with Watson, Platt and Mallahan.

The "marriage" scene with Watson, Mallahan, Manne, Loeffler and the Misses De Veau and Harvey, also a chorus girl.

A number of specialties were given. Benny Platt's eccentric dancing specialty was appreciated. Miss Harvey more than pleased with her singing specialty in one, in which she offered two songs. It went over big.

Watson's vaudeville act was very entertaining. "In Back of the Front." He was assisted by Joe Manne and no end of props. There is lots of action in the specialty and it more than satisfied.

Miss Madeline, assisted by Brooks, Blanks and Peterson, scored heavily. This is a colored dancing act and the different styles of dancing offered by these people took the house by storm. They almost stopped the show.

Miss De Verdier's Spanish number was well done and staged very nicely.

A duet offered by Miss De Verdier and Loeffler was another hit number. They sang it well and harmonized prettily. Billy Watson's Big Fun Show is one that is bound to do business. It is fast, the applause was long and loud in several parts, it has pretty music and plenty of comedy. The house was big Monday afternoon and the show went over great.

WEBER BACK FROM MOUNTAINS

Joe Weber returned to New York last Saturday after spending several months in the mountains. Weber has several business propositions on hand, which compelled his return at this time.

MAYBELLE IN STOCK

PITTSBURGH, Pa., Sept. 11.—This is Maybelle's sixth week in stock with George Jaffe's Stock Company at the Academy. Miss Maybelle is playing the lead in the show.

DRAMATIC and MUSICAL

"WILD OATS LANE" NEW BROADHURST COMEDY PLEASES

"WILD OATS LANE," a comedy by George Broadhurst, produced at the Broadhurst Theatre on Wednesday evening, September 6th.

CAST

Father Joe.....Maclyn Arbuckle
The Up-and-Down-Kid.....Richard Barbee
The Professor.....Douglas Wood
Smiley Kirk.....Daniel Davis
Jimmy the Fox.....James Bradbury, jr.
Anthony Reynolds.....Howard Nugent
Big Ed.....John Ellis
Oregon Jeff.....James Jefferson
Police Sergeant.....Thomas Gunn
Sweet Marie.....Marion Coakley
June.....Edna May Oliver
Rose O'Connell.....Hope Sutherland
Mlle. Helene.....Judith Vosselli
Alethea Evans.....Florence Earle
Fay Reynolds.....Camilla Lyon
The Duchess.....Margaret Nugent
Mrs. Mannering.....Eda von Buelow
Caroline Cummings.....Pauline Breasted

"Wild Oats Lane," a new comedy by George Broadhurst, based on Gerald Beaumont's short story, "The Gambling Chaplain," served to restore Macklyn Arbuckle to metropolitan stardom at the Broadhurst Theatre in a role that resembled Judge Priest and which gave the clever star an opportunity to add another link to his long chain of stage characterizations.

In the Broadhurst play Arbuckle essays the character of Father Joe, a small town cleric who between church services finds time to arbitrate the troubles of his parishioners, assist the straying lambs and promulgate happiness among his flock with genuine Pollyanna results.

In the unravelling of the plot, playwright Broadhurst has not overlooked a bet in reintroducing such favorite standbys of mellowest mellerdrammer as the wronged girl, the forger,

Father Joe is planted into the midst of this community at a time when a crime wave seems to be declaring an old home week. With characteristic kindness he assists Sweet Marie, the erring gell who loved not wisely but too well, out of her sorrow and into a lucrative position with the town milliner. He also dissuades the Up and Down Kid from murder.

The theme story revolves about the unfortunate love affair of Sweet Marie and the Up and Down Kid. The latter, a young wastrel, has betrayed the trust of the village belle. Town folks turn from her and it is when she is in her most desperate mood that Father Joe crosses her path. He provides the first rays of kindness she has known for months and starts her upon the road to regeneration.

The jolly old priest places her in the hands of Mme. Helene, who in her youth had suffered the same mistake and was also piloted back to the path of righteousness by the good-natured Father Joe. And after big Ed had accomplished the assassination of the village's "Jim the Penman," Father Joe brings Sweet Marie and the Up and Down Kid together.

Macklyn Arbuckle's portrayal of Father Joe was undoubtedly the outstanding feature of the performance. It was a role that taxed every talent of the portrayer and it may well be said that Mr. Arbuckle was equal to the task.

Sharing honors with the featured player were Marion Coakley, as Sweet Marie, and Richard Barbee as the Up and Down Kid. Douglas Wood and Edna May Oliver were among others who scored.

BATAILLE PLAY REHEARSING

Rehearsals commenced on Monday for the Henri Bataille play "L'Enfant de l'Amour," which has been adapted for the stage by Martin Brown. It will be produced under the name of "The Love Child" with Sidney Blackmer, Christine Norman, and Frederick Perry in the leading roles. Woods and Wagner are the producers.

"MALVALOCA," EQUITY'S FIRST

The first of the Equity Players, Inc., series of plays will be "Malvaloca," a modern Spanish play by Serafin and Joaquin Alvarez Quintaro. It was first produced at the Teatro de la Princesa, Madrid in 1912 but never has been seen in this country.

The play will be seen at the 48th Street Theatre for two months according to the rule of the Players as no play no matter how successful will remain at the theatre for a longer period. The selection of a foreign play for the opening attraction came as a surprise as it has been intimated that the first piece to be presented by the Equity Players would be an American one.

The second play on the program will be an American piece called "Hospitality" and is by Leon Cunningham.

"THE PLOT THICKENS" EXCELLENTLY CAST COMEDY AT THE BOOTH

"THE PLOT THICKENS," a comedy in three acts, from the Italian of Luigi Barzini and Arnaldo Fracastoro, adapted by Thomas Beer. Produced at the Booth Theatre, Tuesday evening, September 5.

CAST

Adonis Duckworth.....Edwin Nicander
Joseph.....Roy Cochrane
Olivetti.....Jasper Mangione
Halliday.....Fred House
Claudine Dupont.....Remy Carpen
Benjamin Playfair Jones.....John Thorn
Bill.....Albert Bannister
First Player.....Russell Morrison
Second Player.....Neil Quinlan
Third Player.....John Saunders
Basil Fanshawe.....Edward Lester
Mike Sheehan.....Dallas Welford
Mike Sheehan, Jr.....Dwight Frye
Griazel McNab.....Janet Murdock
Police Commissioner.....Joseph R. Mann
Dr. Maggs.....Jack Amory

Brock Pemberton has given "The Plot Thickens," a costly and beautiful production, the best of atmosphere and all that a well mounted play should have, but somehow the material which abounds plentifully in the piece just misses for no other reason than that it is so good, and full of promise at the outset that the subsequent performance fails to come up to the mark already set in the minds of the audience.

The plot is a variation of one widely used, nevertheless freshly served. Edwin Nicander in the role of Adonis Duckworth, comes to the realization that life is all a bore and that it holds nothing more for him in the line of thrills. He hires a movie director to supply him with thrills and other complications that will make life more interesting. From then on, everything that happens to him, regardless of what it is, is attributed to the wonderful ability of the movie director. Mr. Duckworth discovers burglars in his house and thinks it another joke of the director. He discovers a seducer in the home of his lady friend, and thinks him a marvelous actor for playing the role as well. In time he is investigated by the police and tested for his sanity, but it is all the work he thinks of the man he has hired, to keep him amused. Such is the material, but it sounds better than it worked out.

The cast did work that out-paced the play itself. Nicander while he might not be credited with as good a performance as some of his colleagues of course is not so well fitted for a farce, and may be excused on this account. Dallas Welford did one of the characterizations as a thief, that helped to uphold the play when it was sagging. Dwight Frye plays the part of the younger Sheehan and gives Mr. Welford excellent assistance. Miss Remy Carpen is unusually beautiful as the heroine. Most of her work was effective.

On the whole the adaptation of the Italian play provides fair entertainment at times, for Thomas Beer has caught many pieces of business of unusual satire.

"THE ENDLESS CHAIN," JAMES FORBES' PLAY, AT THE COHAN

"THE ENDLESS CHAIN," a comedy in three acts by James Forbes, presented at the George M. Cohan Theatre on Monday Night, September 4, 1922.

CAST

Nellie Webb.....Miss Olive May
Vera Payton.....Miss Martha Mayo
Lulu Densmore.....Miss Vera Halare
Amy Reeves.....Miss Margaret Lawrence
Kenneth Reeves.....Kenneth MacKenna
Valentine Webb.....Kenneth Hunter
Billy Densmore.....Harry Stubbs
Andrew Hale.....Harry Minturn

In his new play, James Forbes has a mechanically correct comedy but it does not come up to the mark set by his "The Famous Mrs. Fair," which was played by Blanche Bates and Henry Miller two seasons before.

"The Endless Chain" serves, however, to bring to deserved prominence Margaret Lawrence, an actress who shows herself to have worlds of ability, grace and beauty. The play itself is by no means impossible; while the story it sets forth is not exactly original, excepting for the unreasonable actions of one of the main characters, upon which the play depends much, there are some very interesting dramatic moments in it, the third act being especially good.

Miss Lawrence, as the young Mrs. Kenneth Reeves, who uses her feminine attractions to advance the interests of her young husband, is little short of unusual. Her acting is superb, and in some scenes she rose to wonderful emotional heights. Kenneth MacKenna, who plays young Reeves, has a simple, natural style that stamps him an actor of merit. A great deal of the comic end of the dialogue is in the capable hands of Olive May, as Nellie Webb, a worldly wise woman whose cynical words are belied by a warm, kind heart.

"The Endless Chain" has to do with the ambitions of Kenneth Reeves, a bond salesman with no financial background, and his lovely wife, Amy, who decide to push their way into the higher, more luxurious life by splurging. They take a suite in a fashionable New York hotel, where all the scenes pass, in the hopes of making valuable acquaintances. They meet one Andrew Hale, wealthy western "pulp king," played by Harry Minturn, and Amy vamps him into giving her husband a good position out of town. Hale, whose motives are quite different from Amy's, thinks that she will repay him for his kindness to her husband. When, the husband gone, he attempts to caress her, he discovers that such a thing was farthest from her mind. Then the husband comes unexpectedly back, full of awful suspicions of his wife, and finds her with a check for a large sum given her by Hale. Hale, however, and this is the unreasonable part of the story, does not take away his patronage when Amy rebuffs him. The Reeves, though, decide that they are on the wrong path, and refuse his aid, going out in the world at the fall of the final curtain to make their way unassisted.

THE FULTON REBUILT

The Fulton Theatre, at which Edward Royce's first production, Orange Blossoms, will open on Tuesday night, Sept. 19, has been almost entirely rebuilt inside. Interior walls have been torn out, the old seats, carpeting and lighting system taken away and replaced by the new scheme of decoration designed by Mr. Royce.

A new stage equipment will be used. Mr. Royce plans to eliminate the footlights, the cross-cutting of spot lights and moveable, shifting rays that distract the eye. He plans to flood the stage with light to every corner and yet counterfeit naturalness and provide light and shade.

PLAYS FOR THE THRESHOLD

Clare Tree Major, the managing director of the Threshold Playhouse, has already selected for production for their second season, beginning in November, the following one-act plays: "The Blue and Green Mat of Abdul Hassan," by Constance G. Wilcox; "Fifty-Fifty," by Hardi Barron and Saxon Cone; "There Twain Shall Meet," by Violet Allen Story; "Fear," by Uphemia Van Rensselaer Wyatt; "Trains," by Evelyn Emig; "The Old Miser," by Elfrida and Clarence Darwent; "The Man Without a Head," by Lloyd F. Thanhouser and Thomas J. Foster, Jr.; "Requiem," by Henry Albert Philip; "Wings of Fulfillment," by May Emery Hall; "Waves of the Sea," by Evelyn Emig; "Mag," by Jane Dransfield, and "Just Neighborly," by Alexander Dean.

"HUNKY DORY" AT THE KLAU CLEVER SCOTCH COMEDY

"HUNKY DORY," a Scottish comedy in three acts by Macdonald Watson, presented at the Klaw theatre on Monday evening, September 4th.

CAST

A postman.....Angus Adam
Jenny.....Nell Barker
Polly.....Stella Campbell
Hunky Dory.....Walter Roy
Specky Todd.....Robert Drysdale
Mrs. Macfadyen.....Francis Ross Campbell
Peter Maguffin.....Macdonald Watson
David Low.....F. Manning Sproston

"Hunky Dory," which opened last week at the Klaw Theatre, is a delightful little comedy of the common people type. It tells the story of a Scotch cobbler who is employed by a bootmaker. Hunky Dory is the tipsy old cobbler and he takes advantage of the fact that he knows of his employer's embezzlement of £100 from the late husband of the Widow Macfadyen. The widow has known about it all along, so this is a dud. Hunky has a daughter which he has allowed his employer to bring up as his own. He sees an opportunity to marry his daughter off to a wealthy man and reclaims her only to have her won by a young plumber, who, by the way, walks off with the honors of the piece. Another daughter, whom Dory had let be adopted, came back in time to dump the apple cart. Dory, attempts to renounce liquor with a bottle in his hand, but fails.

There are times when the comedy is clean and refreshing, there are times when it is broad and almost farcical, but always it is amusing. The character drawings are excellent and the players who portray them make them seem real. The outstanding performance of the piece is that of Macdonald Watson, who is also the author. *He plays the part of a young plumber who thinks he can paint. One of his pictures, entitled "He Looked for a Leak in the Gas with a Lighted Candle," hangs on the wall. He wants his pictures hung in the Royal Academy. Later on he comes back to earth. Another of his masterpieces, which he tells about, is a picture of a young man committing suicide. The moral of the picture is, "Look Before You Leap." He has a lot of trouble in pronouncing trisyllabic words.

Hunky Dory, played by Walter Roy, is an engaging old rascal. It would be funny to see "The Old Soak" and "Hunky Dory" get together for a chat on Prohibition. Stella Campbell, wife of the author, makes an engaging heroine, and Robert Drysdale does very well with the part of Specky Todd, the blackmailed bootmaker, foster father of Polly.

The company is the original English cast, who have come to this country by way of Montreal. The entire cast is well balanced, speaking with just the proper Scotch burr and doing it naturally.

B. F. KEITH BOOKING EXCHANGE

Week of September 18, 1922

NEW YORK CITY

Palace—Elsie Janis—Howard & Clark—Vincent Lopez & Band—Seed & Austin—Mitty & Tillo—McLaughlin & Evans—The Son Dodger—Van Horn & Inez.

Riverside—Archie & Gertie Falls—Hall, Erminie & Brice—Hawthorne & Cook—Lionel Atwill—Brown & Whittaker—Rice & Werner—Patricia.

Colonial—Geo. Choo's Revue—Duffy & Sweeney—Moody & Duncan—Gordon & Ford—Lilly Van Kovacs—Garcinetti Brothers.

Alhambra—Miss Groody & Dave Stamper—Lou Tellegen—Frances Arms—Snow, Columbus & Hector—Johnny Burke.

Royal—Marion Harris—Roth Kids—Wm. Moore & Co.

81st Street—Claude & Fannie Usher—Crafts & Haley—Cunningham & Bennett—Van & Tyson—Jack Hedley Trio.

Broadway—Johnson & Baker—Miller & Bradford—Laura Pierpont & Co.

Flatbush—Van Hoven—Chief Caupolican—Walters & Walters.

Jefferson (First Half)—Clinton & Rooney—Berrick & Hart. (Second Half)—Thos. E. Shea & Co.

Franklin (First Half)—Thos. E. Shea & Co. (Second Half)—Berrick & Hart—Joe Laurie, Jr.

Rivers (First Half)—Bryant & Stewart—Joe Laurie, Jr. (Second Half)—Lyons & Yosco.

Regent (First Half)—The Sharrucks—Dancing MacDonalds. (Second Half)—Storey & Clark.

Coliseum (First Half)—Bessie Barriscale & Co. (Second Half)—Raffayette's Dogs—Margaret Kessler.

Fordham (First Half)—Raffayette's Dogs—Margaret Kessler—Van & Corbett—Keane & Spear. (Second Half)—Dancing MacDonalds—Bessie Barriscale & Co.

Hamilton (First Half)—Lyons & Yosco. (Second Half)—The Sharrucks.

BROOKLYN

Orpheum—Herbert's Dogs—Will & Gladys Ahearn—Lydel & Macey—Sophie Tucker—Jose H. Dickey—Elsie Shone—Bert & Betty Wheeler—Yost & Gladys.

Bushwick—Schicht's Manikins—Jos. K. Watson—Hedgus Sisters—Wilfred Clarke—Genaro & Gold—Healy & Cross—Joe Cook—Alexander Bros. & John Smith.

Far Rockaway (Second Half)—Bryant & Stewart—Van & Corbett.

BALTIMORE

Maryland—Cahill & Romaine—Robbie Gordone—Rooney & Bent Revue.

BOSTON

Keith's—Willie Schenck—Niel & Witt—Smith & Barker—Grace Hayes—Billy Arlington—Edith Clasper—Eddie Foy—Creations.

BUFFALO

Shea's—Jean & Arthur Keely—Billy Sharpe Revue—Dixie Four—Leo Donnelly Co.

CINCINNATI, O.

Keith's—Fridukin & Rhoda—Frank Ward—Harriet Rempel—Conlin & Glass—Three Kitaros.

CLEVELAND, O.

105th Street—The Sterling—Bob Anderson—Ted & Betty Healy—Mel Klee—Artistic Treat.

COLUMBUS, O.

Keith's—Bob & Tip—Mullen & Francis—Arthur West—The Rios.

DETROIT, MICH.

Temple—Green & Parker—Willie Hale—Demarest & Collette.

ERIE, PA.

Colonial—Aerial Barlos—Jack Little—Raymond Bond—Pierce & Ryan.

GRAND RAPIDS, MICH.

Grace Doro—Newell & Most—La Berinca.

INDIANAPOLIS, IND.

Keith's—Clown Seal—Scanlon, Deno & Scanlon—Paul & Goss—Burke & Durkin—Brins & Gills.

LOWELL, MASS.

Keith's—Venetian Five—Libonati—Sultan—Will Mahoney—Mason & Gwynne—Bronson & Edwards—Marshall Montgomery.

MONTREAL, CAN.

Princess—The McIntyres—Yule & Richards—Ida May Chadwick—Great Blackstone—Norwood & Hall—Levitt & Lockwood—Anderson & Yvel.

PHILADELPHIA, PA.

Keith's—Vadi & Gyi—Jesse Busley & Co.—Barbette—Jack Wilson & Co.—Lewis & Dody.

PITTSBURGH, PA.

Davis—Dias's Monks—B. C. Hilliam—Kellum & O'Dare.

PORTLAND, MAINE

Keith's—Golden Gate Trio—Ben Smith—Autumn Trio—Jones & Jones—Pollard—Lewis & Norton.

PROVIDENCE, R. I.

E. F. Albee—Williams & Taylor—Powers & Wallace—Mrs. Sidney Drew—Ten Arakis Japs.

QUEBEC, CAN.

Auditorium—Rasso & Co.—Burke & Betty—Six Lunatic Chinks.

ORPHEUM CIRCUIT

Week of September 11, 1922

CHICAGO

Palace—When Love Is Young—Frank Wilcox—Runaways—Bernard & Garry—D. D. H.—Juggle—land—Oliver & Oip.

State-Lake—Jimmy Lucas—Ethel Parker & Boys—Bessie & Baird.

DENVER, COL.

Orpheum—Roscoe Ails—Flanagan & Morrison—Paul Decker—Ben E. One—Duc De Kericardo—Flo Lewis—Three Danolse Sisters.

DES MOINES, IOWA

Orpheum—Merle's Cockatoos—Three White Kuhn—Richard Keane—Rubin & Hall—Singer's Midgets—Shattuck & O'Neill.

KANSAS CITY, MO.

Orpheum—Osborne Trio—Brown Sisters—Jimmy Savo—Stan Stanley—Rogers & Allen—Chic Sale—Meehan's Dogs.

Main Street—Jackie & Billie—Four Camerons—Cervo & Moro—Bob Ferris & Co.

LINCOLN, NEB.

Orpheum—Gus Edwards—Tom Smith—Joe Rolly—Sandy—Redmond & Wells—Lloyd & Nevada—Emerson & Baldwin.

LOS ANGELES, CAL.

Hill Street—Harry Fox & Curtis—Skatelles—Beked Dancers—Sewell Sisters—Geo. Yeoman—Cook, Mortimer & H.

Orpheum—Vera Gordon—Ernest Hiatt—Van Horn & Inez—Hurst & O'Donnell—Harry La Vall & Sister—Max Fisher's Band—Tony Grey & Co.

MEMPHIS, TENN.

Orpheum—Florence Walton—Dooley & Sales—Catts Bros.

MILWAUKEE, WIS.

Palace—Four Mortons—Alma Neilson & Boys—Hall & Dexter—Bill Robinson—Stanleys.

MINNEAPOLIS, MINN.

Orpheum—Novelty Clintons—Jack Singer Duo—Minstrel Monarchs—Claudia Coleman—Leo Beers—Hyams & McIntyre—Chandon Trio—Murray & Gerrish.

NEW ORLEANS, LA.

Orpheum—Elizabeth Brice—Morton & Glass—Mabel Ford—Eddie Foyer—Frank Sabini—Frank Ward—Luster Bros.

OAKLAND, CAL.

Orpheum—Crane Wilbur—Al K. Hall—Alexandra—Lydel & Gibson—Wylie & Hartman—Ramsdell & Deyo.

OMAHA, NEB.

Orpheum—Herbert Brooks—Jean Granese—Sheila Terry—Trixie Frigana—Martin & Moore.

PORTLAND, ORE.

Orpheum—Senator Ford—Jessie Reed—Sully & Houghton—Leon & Co.—Beth Berl—Amos & Winthrop—Tracey & McBride—Jack & Jessie Gibson—Creole Fashion Plate.

ST. LOUIS, MO.

Orpheum—Wood & Wyde—Harry Breen—Zelaya—Chas. Harrison—Haveman's Animals—Dolly Kay.

ST. PAUL, MINN.

Orpheum—Lawton—Lola & Senia—Ketch & Wilma—Mildred Harris—Kane & Berman—Chandon Trio—Gretta Ardine & Co.

SALT LAKE CITY, UTAH

Orpheum—Edith Tallafiero—Marmeln Sisters—Barclay & Chain—Janis & Chanlow—Bird Cabaret—Heris & Willis—Murray Kissen.

SAN FRANCISCO, CAL.

Orpheum—Rae Samuels—Franklyn & Charles—Swartz & Clifford—Anderson & Burt—Mellette Sisters—Family Ford.

Golden Gate—Princess Wahletka—Bob Murphy—Dave Roth—Hanka Japs—Johnny Singer & Girls.

SEATTLE, WASH.

Orpheum—York & King—Herbert & Dare—Flaher & Gilmore—Smith & Strong—Kennedy & Berle—Nagfys—Flashers.

VANCOUVER, B. C.

Orpheum—Harry Watson—Weaver & Weaver—Babcock & Dolly—Vincent O'Donnell—Hector—Mme. Herrmann.

WINNIPEG, MAN.

Orpheum—Morgan Dancers—Billy Glasen—Faber & McGowan—Wilson Aubrey—J. & N. Olms—Roy La Rosco.

STANLEY AGENCY
Specializing Suburban Homes and Insurance of All Kinds
200 Times Bldg., N. Y., Tel. Bryant 0483

F. F. PROCTOR

Week of September 11, 1922

NEW YORK CITY

Fifth Avenue (First Half)—Chas. Leonard Fletcher—Foxworth & Francis—Cooper & Ricardo—Valerie Bergere—Janet of France. (Second Half)—Shone & Squire—O'Connell & Lewis—A. Alexander & Co.—Coogan & Casey.

125th Street (First Half)—Castleton & Mack—Boys of Long Ago—Lew Wilson—Hagen & Marsh. (Second Half)—Dorothy & Betty—Belldays—M. Smith & Jazz Hounds—Alexander & Fields.

58th Street (First Half)—Maggie Clifton & Co.—Clark & Story—Just Girls—Geo. Rolland & Co.—Andrew Mack—Marks & Wilson. (Second Half)—Lew Wilson—Monroe & Grant—Bernard & Irma—Geo. Alexander & Co.—Clinton & Rooney—Favorites of the Past.

23rd Street (First Half)—Bigelow & Clinton—Wayne, Marshall & Candy—Alexander & Fields—Delisle & King. (Second Half)—Phillips & Elby—Fraser & Buncie.

ALBANY

(First Half)—Nat. & J. Farnum—Kramer & Griffin—Marriage & Failure—Morgan & Binder—Danse Fantasia. (Second Half)—Powell & Brown—Jas. H. Cullen—North & Holliday—Claude & Marion—Dublin Trio.

ELIZABETH, N. J.

(First Half)—Ross & Foss—The Show Off—Van & Fisher—Jorox. (Second Half)—Forestal & Day—Malandy & Dadee.

MT. VERNON, N. Y.

(First Half)—Miller & Bradford—Arthur Lloyd. (Second Half)—Sharkey, Roth & Witt—Fisher & Hurst—Maggie Clifton & Co.—Stars of Yesterday—Janet of France.

TEL. 1543 BRYANT

E. HEMMENDINGER, INC. JEWELERS

33 WEST 46TH STREET NEW YORK

NEWARK, N. J.

Claude & Fanny Usher—Rooney & Bent Revue—Burns & Lynn—Davis & Telle—Ben Beyer—Carlisle & Lamal.

SCHENECTADY, N. Y.

(First Half)—Powell & Brown—Jas. Y. Cullen—North & Holliday—Claude Marion—Dublin Trio. (Second Half)—Morgan & Binder—Thank You, Doctor—Mel Klee—Danse Fantasia.

YONKERS, N. Y.

(First Half)—Harry Rose—Smith, Cook & Smith—Mayme Smith & Jazz Hounds—Mabel & Billy Belldays—Fraser & Buncie. (Second Half)—Bigelow & Clinton—George Morton—Westons—McAllister & Stanton.

B. F. KEITH VAUDE. EXCH.

Week of September 11, 1922

NEW YORK CITY

Alhambra—Toto Hammer—Honey & Morgan—Versatile Sextette—Lydel & Macey—The Storm—Max Bloom & Alice Sher—Gordon & Ford—Ruloff & Elton.

Royal—Garcinetti Brothers—Geo. Choo's Revue—Moody & Duncan—Duffy & Sweeney—Pinto & Boyle—McLaughlin & Evans—Dixie Hamilton.

Broadway—Naron's Birds—Florence Brady—Wm. & Joe Mandel—B. & B. Wheeler—Higgins & Bates—Al Herman—Owen McGivney.

Jefferson (First Half)—Lient. Thetion & Co.—Malinda & Day—Dalton & Craig—Joe Laurie, Jr.—Eddie Foy & Family—Morris & Shaw. (Second Half)—Jim & Irene Marlyn—The Gellis—Lyons & Yosco—Oklahoma Five—Joe Cook—Alexanders & John Smith.

Coliseum (First Half)—Fid Gordon—Wilfred Clark & Co.—Lane & Byron—Sophie Tucker. (Second Half)—Johnson & Baker—Marion Harris.

Franklin (First Half)—Penman & Lillian—Goodwyn & Dobson—Sybil Vane—McKay & Ardine—Oklahoma Five. (Second Half)—Nat & Jackie Farnum—Sophie Tucker.

Regent (First Half)—Jim & Irene Marlyn—The Gellis—Harry Rose—Fisher & Hurst—Lyons & Yosco. (Second Half)—Fid Gordon—Dalton & Craig—The Le Grohs—Joe Laurie, Jr.

Harlem Opera House (First Half)—Van Cello & Mary—Paul Covin—Valerie Bergere & Co.—George Morton. (Second Half)—Col. Diamond & Granddaughter—Van & Vernon.

BROOKLYN

Rivera (First Half)—Laura & Billy Dreyer—Marshall Montgomery—The Le Grohs—Lewis & Dody—Stars of Yesterday. (Second Half)—Lient. Thetion & Co.—Wayne, Marshall & Candy—Wilfred Clark & Co.—Sybil Vane & Co.—Morris & Shaw.

BUFFALO, N. Y.

Shea's—Gardner's Maniacs—Barrett & Farnum—Desso Retter—Emily Lea—Irene Franklyn—Moran & Mack.

CINCINNATI, O.

Keith's—Clown Seal—Henry & Moore—When Love Is Young—Burke & Durkin—Arthur West—The Sterlings.

COLUMBUS, O.

Keith's—Aerial Barlos—Jack Little—Rubini Sisters—Adams & Griffith—Harriet Rempel & Co.—Maurice Diamond.

ERIE, PA.

Bob & Tip—Jack Hughes Duo—Newell & Most—Claire Vincent—Jack Little.

GRAND RAPIDS, MICH.

Beeman & Grace—Miller & Capman—Young America—Lady Sen Mel—Marlette's Manikins.

INDIANAPOLIS, IND.

Keith's—Dawson Sisters—Frank Ward—Conlin & Glass—Mullen & Frances—The Kitaros.

PITTSBURGH, PA.

Davis—Will Dornfeld—Little Cottage—Wells, Virginia & West—Carlton & Herlew—Runaway Four.

PROVIDENCE, R. I.

E. F. Albee—Raymond Wilbert—Markel & Gay—Booth & Nina—Al & Fannie Stedman—Lou Tellegen—Chief Caupolican—Van Hoven.

QUEBEC, CANADA

Auditorium—The McIntyres—Boothby & Everdeen—Canton Five—Glen & Richards—Toyland Follies.

ROCHESTER, N. Y.

Temple—Fifer Bros. & Sister—Joe Roberts—Keene & Whitney—Bud Snyder & Co.—Anna Alexia—Katoushka—Robert Emmet Keane.

SYRACUSE, N. Y.

Keith's—Dias's Monks—Joe Delier—Foster & Rae—Are You Married?—Dixie Four—Ted & Beatty Healy—John S. Blondy.

ATLANTA AND BIRMINGHAM

Fred & Al Smith—Francis Daugherty—Melody Revue—LeMaire, Jones & Co.—Liletta & Co.

BIRMINGHAM AND ATLANTA

Louise & Mitchell—Leighton & Duball—Waiman & Berry—Anger & Packer—Stars of Record.

CHARLESTON AND COLUMBIA

The Levolos—Margaret Ford—Maker & Redford—Blackface Eddie Ross—McCartone & Marrone.

CHARLESTON

(Second Half)—Valdare & Cook—Rule & O'Brien—Billy "Single" Clifford—Clara Howard—Pietro.

RICHMOND AND NORFOLK

Krayona Radio Co.—Princeton & Watson—Cook & Oatman—Chung Wha Four—Samaroff & Sotis.

NORFOLK AND RICHMOND

Wolford & Bogard—Green & Lafell—Keane & Williams—Al Shayne—Seven Honey Boys.

ROANOKE AND CHARLOTTE

Mankin—Inez Hanley & Co.—Sully & Thomas—Olson & Johnson—Elly & Co.

CHARLOTTE & ROANOKE

The Richards—Green & Myra—Johnny's New Car—Harry Johnson & Co.—Nelson & Barry Boys.

SAVANNAH AND JACKSONVILLE

Patrice & Sullivan—Jim & Betty Paige—Bond, Wilson & Co.—McFarland & Palace—Canary Opera.

Dr. PHILIP L. KOHNSTAMM

Chiropractic Electro Therapy

Manhattan Office—9 West 46th Street

Daily 10 to 12—Mon., Wed., and Fri. 1 to 6:30

320 Senator St., B'klyn (By Appointment)

SPECIAL DISCOUNT TO PROFESSIONALS

ROCHESTER, N. Y.

Temple—Ormsbee & Remis—Wm. Ebe—H. J. Connelly—Pepita Granados—Al Striker—Ibach's Entertainers—Marc MacDermott.

SYRACUSE, N. Y.

Keith's—Bill, Genevieve & Walters—Joe Roberts—Claire Vincent & Co.—Shaw & Lee—Brices & Raub—Fifer Bros. & Sisters.

TORONTO, ONT.

Shea's—Barrett & Farnum—Desso, Retter—Emily Lea & Co.—Irene Franklyn—Moran & Mack.

WASHINGTON, D. C.

Keith's—Eight Blue Demons—Burns & Lynn—Stars of Yesterday—Pinto & Boyle—Kerr & Weston—Patricia & Partner—Bobby McLean.

Bryant 8072

Dr. ARTHUR MARCUS DENTIST

9 West 46th Street New York

Hours by appointment. Special Rates to the profession.

Henderson's, Conay Island, N. Y. (First Half)

Jean Jacques—Lester & Moore—Moore & Jane—Dotson—Howard & Clark. (Second Half)—Witt & Winter—Artists' Model—Lewis & Dody—Howard & Clark.

Prospect, Brooklyn (First Half)—Sharkey, Roth & Witt—A. Alexander Co.—Gallagher & Martin. (Second Half)—Castleton & Mack—Van Rollo & Mary—Cooper & Bradford—Miller & Bradford.

ALLENTOWN, PA.

(First Half)—The Dorans—Oh, Henry—Laughlin & Evans—Chas. Irwin—The Speeders. (Second Half)—Harry DeCoe—Bernard & Meyers—Wm. O'Clare Co.—Hank Brown Co.—Fred La Reine Co.

(Continued on page 25)

SERV-US EXPRESS

TELEPHONE LONGACRE 5882

HARRY VON TILZER

TAKES GREAT PLEASURE IN ANNOUNCING HIS SONGS FOR THE COMING SEASON. EVERY ONE IN THE PROFESSION KNOWS THAT THERE HAS BEEN VERY FEW SONGS ON THE MARKET FOR THE PAST FEW SEASONS WITH GREAT PUNCH LYRICS, THE KIND YOU USED TO GET FROM THE HOUSE OF HARRY VON TILZER. IN THE SONGS MENTIONED BELOW YOU WILL FIND A WELL ASSORTED VARIETY THAT HAVE THE KICK IN BOTH LYRICS AND MELODY

DID YOU SING "ROW, ROW, ROW?" WELL, HERE IS ANOTHER ONE

IT'S RAINING

A WONDERFUL TWO-FOUR SONG, WITH A LAUGH IN EVERY LINE. GREAT FOR ANY SPOT IN YOUR ACT. GREAT FOR MALE, FEMALE OR QUARTETTE. IT'S AN OVERNIGHT, SENSATIONAL HIT. GET IT WHILE IT'S NEW.

Lyric by ANDREW B. STERLING

Music by HARRY VON TILZER

I CAN HONESTLY STATE THAT THIS BALLAD

A PICTURE WITHOUT A FRAME

IS THE BEST BALLAD THAT I HAVE WRITTEN IN TWENTY YEARS. ERNEST R. BALL, THAT EMINENT WRITER OF BALLADS, PAID ME A WONDERFUL COMPLIMENT BY TELLING ME "IT WAS THE BEST BALLAD I HAD EVER WRITTEN." IT'S DIFFERENT FROM ANY BALLAD IN YEARS. GREAT FOR SOLO, TRIOS OR QUARTETTES. GET A COPY AND I THINK YOU WILL AGREE.

Lyric by ANDREW B. STERLING

Music by HARRY VON TILZER

Did You Sing "Home Again Blues?" Here's a Better Song.

ANOTHER GREAT COMEDY SONG

HIGH BROWN BLUES

MEET THE WIFE

It's Coming Like a Race Horse. The Best "Blues" on the Market. Wonderful Patter Chorus.

By MILTON AGER and JACK YELLEN

Full of Laughs—Great Double for Two Men

TWO GREAT SONGS BY ABE OLEMAN

I THANK YOU | I WANT TO GO HOME

A Beautiful Story Ballad, with a Great Melody and Wonderful Climax.

With a Great Patter Chorus. Great Harmony Song.

HARRY VON TILZER MUSIC PUB. CO.

NEW
ADDRESS

1658 BROADWAY, CORNER 51st STREET, NEW YORK
BROADWAY CENTRAL BLDG.

NEW
ADDRESS

PHONE CIRCLE 5775

MAJESTIC

(Chicago)

Braving an all-day rain, vaudeville lovers crowded into the Majestic Sunday afternoon and greatly enjoyed a consistently good show.

Huber Dyer and Partner amused the customers with their hokum acrobatics and were well liked, for they worked fast and provided comedy which always does well opening the show.

Jason and Harrigan filled the second spot with their harmony singing act. Both girls are clever and know how to sell their offering. They went over for a decided hit.

Douglass Graves and Company followed with a timely sketch, that of an actor out of work, and who is forced to take a job at a freight office while waiting for an engagement. The situations were well handled and made a hit with the audience.

Bert Howard had no trouble winning over the house with his monologue and piano renditions.

Frank Westphal and His Rainbow Orchestra proved to be the real show stoppers of the bill. Their presentation of "Dancing Fool," "Longing for You Blues" (the latter Westphal's own number), and a published number, was unique in every sense of the word. "Kitten on the Keys" scored a decided hit both for Westphal individually and the orchestra.

Angel and Fuller, who have a good line of comic chatter and songs, got their lines across with ease. Angel's clarinet and dance number brought a round of applause.

Whitefield and Ireland held down the next to closing spot and, of course, depended on their special drop to start the act off, for it is good for the laughs and gives them an easy entrance. Then they slide into their line of rube and straight chatter.

Margaret and Morrell closed the show with a trip through different countries via Cook's Tourist Agency. Their act is blended with song and some very clever toe dancing that wins merited applause.

R. A.

WANT OPERA STAR TO MOVE

Whatever charm an opera diva's golden notes may possess when wafted over the footlights during regulation opera hours does not obtain during the wee small hours of the morning, according to the owners and tenants of a studio apartment at No. 39 West Sixty-Seventh Street. Through their attorney J. J. Lilly, they have instituted dispossession proceedings against Mme. Rappold, former Metropolitan Opera singer, now with the San Carlos Company.

In the ensuing complaint it is alleged that Mme. Rappold and her guests penchant for before breakfast recitals have greatly disturbed their comfort and rest. The owners want madame to vacate, but the singer is determined to remain.

Whether madame will continue to hold the studio and play hostess to parties to which her neighbors object, or whether she will seek other quarters, is to be decided in the court on October 14. Meanwhile her rent of \$300 a month will continue to pile up.

Commenting on the action Mme. Rappold said: "I am going to stay. Their case will be laughed out of court. There isn't a neighbor who will substantiate them. There never has been a complaint. Even the superintendent will say that there are no gay parties in my studio, that I am a model tenant, and there are no loud noises in my studio late at night or even in the morning. The landlords merely want to get me out because of a little difference about the rent. The whole affair amuses me."

NEW MAX MARCIN PLAYS

Four new plays will be produced in New York this season by Max Marcin. The first of these, "The Faithful Heart," already presented successfully in London, will be placed in rehearsal today. The cast will include Tom Nesbitt, Flora Sheffield, Daisy Belmore, Lionel Pape and Geraldine O'Brien. It is the work of Monckton Hoffer.

Next week Mr. Marcin will begin rehearsals of "Mary, Get Your Hair Cut," a comedy of his own authorship, based upon a short story. Carrol MacComas will have the leading role, and the cast will also include Beatrice Nichols and Donald MacDonal. Later Mr. Marcin will produce "Give and Take," by Aaron Hoffman, and a new play by Samuel Shipman.

CONEY'S MARDI GRAS OPENS

The nineteenth annual Mardi Gras, Coney Island's pageant opened Monday night and will continue all week. Parades nightly, showers of confetti, and the usual gayety that goes to make the official closing week of the Island its best.

Joseph Howard and his wife, known in vaudeville as Ethlyn Clark, have been elected king and queen of the Carnival and were crowned Monday night, at Luna Park. On succeeding days the royalty will hold court at different resorts on the Island.

CHILDREN'S THEATRE OPENING

The newest of the little theatre groups, The Threshold Players, of which Clare Tree Major is managing director, will inaugurate this fall in addition to their regular season, a Children's Theatre.

Patrons must be under fifteen and bills will be charged weekly. Matinees will be given Saturday mornings and afternoons.

BILLYE ESCAPES DEATH

Billye Weston, one of the original pogo girls in the "Greenwich Village Follies," was taken to Bellevue Hospital Saturday night from the apartment of Edwin Martin, 245 West Fifty-first street, after she said she had drunk poison. She will recover.

According to Mr. Martin, Miss Weston called on him and his wife at 11.30 o'clock and told them she was tired of living and had taken poison. He called a doctor and an ambulance.

At the hospital Miss Weston said she lived at 274 West Seventy-first street. At that address Stanley H. Worthington said Miss Weston had occupied a room in the house for two weeks. In the room were letters and telegrams referring to a divorce, which it was said the young woman was trying to get.

Miss Weston was discharged from Bellevue Hospital Sunday night after her case had been diagnosed by hospital physicians as alcoholism.

STOCK AT THE NESBITT

WILKES-BARRE, Pa., Sept. 11.—The Nesbitt theater here opened its season last week with a stock company of which Paul Donah and Claribel Fontaines are the leading players. "East is West" was the first piece presented.



WAKE UP LITTLE GIRL
YOU'RE JUST DREAMING
HEAR IT NOW

You can't go wrong
With any FIRST song.

JACK LABODIFeatured with **HERMINE SHONE & CO.**THIS WEEK **B. F. KEITH'S RIVERSIDE THEATRE, NEW YORK**

DROP CURTAINS, CYCLORAMAS,
STAGE SETTINGS OF EVERY DE-
SCRIPTION IN ANILINE DYES AND
WATER COLORS.

ALSO SILKS, SATINES, VELVETS and
"NOVELTY" MATERIALS

ETAMINE DROPS — APPLIQUE SETS
FOR

Vaudeville Acts, Complete Revues,
Productions and Theatres

"Quality Work" — "Economy Prices"

FAVORABLE FIRST IMPRESSIONS

NOVELTY SCENIC STUDIO

"SERVICE THAT IS DEPENDABLE"

220 WEST 46th STREET

Phone: BRYANT 6517

NEW YORK CITY

THE TWO JAZZ SOUBRETTES
 BETTY CAROLINE
PALMER AND ROSS
 THE GIRLS WHO PUT THE JAZZ IN JAZZ BABIES.
 GAYETY, BROOKLYN, THIS WEEK

STARS OF BURLESQUE

If You
Want to
Hear
BLUES
See

FRANCES MEADOWS

With
LENA DALY
and
BROADWAY
BREVITIES

INGENUE

GLADYS JACKSON

LENA DALY
AND
BROADWAY
BREVITIES

PRIMA
DONNA

BERNICE LA BARR

LENA DALEY
AND
BROADWAY
BREVITIES

CROONY
BLUES GIRL
NEW THIS SEASON
IN BURLESQUE

GAIL BANDELL

BUT WATCH ME
WITH
PECK AND KOLB
FOLLIES AND SCANDALS

BEST
DRESSED
STRAIGHT
MAN IN
BURLESQUE

JOE FORTE AND ROGERS ALLINE

SINGING AND
DANCING INGENUE
PECK AND KOLB'S
FOLLIES AND SCANDALS

OMIKSE
CIMOC

ERNIE MACK

WORKING?
YES
WITH
PECK AND KOLB'S
FOLLIES AND SCANDALS

PRIMA
DONNA

ALICE CARMEN

SIM WILLIAMS'
RADIO GIRLS
THANKS TO
SIM WILLIAMS AND
BILLY GILBERT

PRIMA
DONNA

NELL VERNON

FRANK
FINNEY
REVUE

LILLIAN
AND
ANNA

MORETTE SISTERS

MUSICAL BABIES
SECOND SEASON
WITH
BILLY WATSON'S
BEEF TRUST

SPECIALTY
DANCER
CO-FEATURE

C-L-E-O-R-A

SIM WILLIAMS
RADIO GIRLS
DIRECTION
LOU REDELSHEIMER

ECCENTRIC AND
CHARACTER
COMEDIAN

BILLY WALLACE

BILLY K. WELLS'
BUBBLE
BUBBLE

A
R
T

Powers and Perry

I
R
E
N
E

SEE WHAT
THE CLIPPER,
BILLBOARD AND
TELEGRAPH
SAID

WITH
JAZZ BABIES

GLADYS STOCKTON

SOUBRETTE

JAMES E. COOPER'S BIG JAMBOREE

ESTELLE POWELL

Singing—The Blues—With Cain and Davenport's "Mimic World"

Columbia Circuit

MILTON and CARMEN

Doing Singing and Dancing Specialty with Cain and Davenport's "Mimic World," Columbia Circuit

HOWARD E. PADEN

Juvenile Straight with Cain and Davenport's "Mimic World"

Columbia Circuit

JACQUE WILSON

INGENUE

YES, I DANCE AND CAN PUT A NUMBER OVER. JAS. E. COOPER'S "FOLLY TOWN" READ LINES? WELL, CATCH ME!



MISS DORE

DAVE and DORE

IN MUSIC AND NATIVE DANCES

WITH BILLY K. WELLS' BUBBLE BUBBLE

Gertrude Avery

DAINTY SOUBRETTE WITH JOE LEVITT'S "GIGGLES"

BERT AND PAULINE HALL
 PACEMAKERS

Direction
LOU REDELSHEIMER

VAUDEVILLE BILLS

(Continued from page 25)

ALTOONA, PA.

(First Half)—Roeder & Dean—Kelly & Brown—Brown & Barrows—El Clevé—J. C. Mack Co. (Second Half)—Leon & Dawn—Roger Gray Co.—Primrose Four—Kibble's Orchestra.

ASBURY PARK, N. J.

(First Half)—Paul Nolan Co.—Exposition Four—Loney Haskell—Dorothy Royce & Georgia Five. (Second Half)—Little Yoshi Co.—Willie Smith—Flanders & Butler—Arabian Nightmare.

AUBURN, N. Y.

Bradbury & Scully—Hans Roberts Co.—Ward Bros.—Oriental Fantasies.

BANGOR, MAINE

(First Half)—Chief Blue Cloud & Big Thunder—Wesley & White—Thomas P. Jackson Co.—Ben Smith—Adams & Robinson—Barnold's Dogs. (Second Half)—Joe La Voux—Ruth Goodwin—McIntyre & Holcomb—La Policera Trio—Neil McKinley—Kafka & Stanley.

BAYONNE, N. J.

(First Half)—Eliz. Solti Co.—Burns & Lorraine—The New Doctor—Al. H. Wilson—Fern Bigelow & King. (Second Half)—Martell & West—Lester & More—Faden Trio—Milt Collins—Seven Little Sweethearts.

BINGHAMTON, N. Y.

(First Half)—Vicca—Adams & Morin—Royal Dances—Lord & Ritchie—Rubeville—Garry Owen Co.—Winton Bros. (Second Half)—Stevens & Laurel—Detzel & Carroll—Gautiers.

BOSTON, MASS.

Boston—May McKay & Sisters—H. & G. Dudley—Dameral Vail Co.—Juliette Dika—A. & G. Falls.

Soolay Square—Al. Libby—F. & T. Hayden—Max Ford Revue—Kelly & Pollock—Giers' Musical Ten.

Washington Street—Coffman & Carroll—Road to Vaudeville—Crafts & Haley—Roos & Mayne—Howard—Hanton & Clifton—Handers & Milliss.

BRADFORD, PA.

(Second Half)—Visser Co.—Johnny Keene—Combe & Mevins—Jerome Merick Co.

BROCKTON, MASS.

(First Half)—S. Morn & Reckless Duo—King & Irwin—Finley & Hill—La Policera Trio. (Second Half)—Rodford & Winchester—Ben Smith—Morrissey & Young—Crisp Sisters Co.

CANTON, OHIO

Fairfield Four—Butler & Parker—Millicent Mower—Adrian—Ardello Bros.—Ambition.

CHESTER, PA.

(First Half)—Cooper & Lacey—Phil Davis—Primrose Four—Sabbott Brooks—Rome & Gaut—Laura De Vine. (Second Half)—Nathan & Sully—Furman & Evans—Lee Hoyt Co.—Berriek & Hart—Elliott & La Tour—The Faynes.

CLARKSBURG, W. VA.

(First Half)—Dashington's Dogs—Farrell & Owens—Don Fon Gue—Jarrow—Newport Stirk Co. (Second Half)—Brent Hayes—Thornton Flynn—The Diamonds—Dreams.

EASTON, PA.

(First Half)—Bernard & Meyers—Wm. O'Clare Co.—Hank Brown Co.—Fred La Reine Co. (Second Half)—The Dorans—Oh, Henry—Laughlin & West—Chas. Irwin—The Speeders.

ELMIRA, N. Y.

(First Half)—Hickey & Hart—Detzel & Carroll—Princess Nai Tai Tai—Lane & Freeman. (Second Half)—Gautier's Toy Shop—Vacca—Lord & Ritchie—John R. Gordon Co.—Rubeville.

FAIRMONT, W. VA.

(First Half)—Dreams—Brent Hayes—The Diamonds—Francis & Wilson. (Second Half)—Dashington's Dogs—Don Fon Gue—Jarrow—Newport Stirk Co.

GLOVERSVILLE, N. Y.

(Second Half)—Margaret Padula—Marriage vs. Divorce—Knapp & Cornella—Oriental Fantasies.

HARRISBURG, PA.

(First Half)—Leon & Dawn—Foster & Joyce—Listen Leads—Roger Gray Co.—Edith Clasper Co. (Second Half)—Roder & Dean—Kelly & Brown—Reed & Selman—Knitting & Francis—The Sirens.

HAZELTON, PA.

(First Half)—Elsie Huber—Evans & Martin—Carmen Rooker Co. (Second Half)—Alanson—Rhodes & Watson—Dewitt & Robinson—V. May & Hayden Twins.

HOLYOKE, MASS.

(First Half)—Berk & Sawn—Violet & Lois—Vine & Temple—Mel Klee—Morton Jewell Co. (Second Half)—J. & H. Shields—Eddie Miller Co.—Wm. Edmunds Co.—Texas Four—Fern Bigelow & King.

JAMESTOWN, N. Y.

(First Half)—Vlaser Co.—Johnny Keene—Jerome Merick Co.—Combe & Mevins—Five Kirk-smith Sisters. (Second Half)—Hickey & Hart—Tabor & Green—Raymond Bond Co.—Lane & Freeman.

JERSEY CITY, N. J.

(First Half)—Bryant & Stewart—Emerald Review—Geo. Alexander Co.—Howard & Fields—Murray Kids—K. Allen Moore.

JOHNSTOWN-PITTSBURGH

Claude & Margie Coyle—Morris & Flynn—Dallas Walker—Jack Reddy—Earth to Moon.

PITTSBURGH-JOHNSTOWN

Shelby Trio—Cradlock & Shadney—Van Horn & Inez—Voland Gamble—Holmes & Hollister.

LANCASTER, PA.

(First Half)—Mack & Manus—Annette—Deffore Albe Trio—Princeton Five. (Second Half)—Three Victors—Phil Davis—Brown & Barrows—Eliz. Solti Co.

LAWRENCE, MASS.

(First Half)—Jane & Miller—Mastylee Lippard—Columbia & Victor—Zuhn & Dreiss—Redford & Winchester. (Second Half)—Hughes' Musical Trio—Snow & Marino—Ryan, Weber & Ryan—Wiley & Hartman—Sylvia Mora & Reckless Duo.

LEWISTON, MAINE

(First Half)—Joe LaVaux—Ruth Goodwin—McIntyre & Holcomb—Neil McKinley—Kafka & Stanley. (Second Half)—Chief Blue Cloud & Big Thunder—Wesley & White—Thomas P. Jackson Co.—Adams & Robinson—Barnold's Dogs.

LONG BRANCH, N. J.

(First Half)—Little Yoshi Co.—Willie Smith—Flanders & Butler—Arabian Nightmare. (Second Half)—Paul Nolan Co.—Exposition Four—Loney Haskell—Dorothy Royce & Georgia Five.

LYNN, MASS.

(First Half)—Sultan—Meehan & Newman—Morrissey & Young—Jack Kennedy Co. (Second Half)—Bohemian Trio—Columbia & Victor—Carson & Willard—Toto.

MANCHESTER, N. H.

(First Half)—Hughes' Musical Duo—Snow & Narine—Ryan, Weber & Ryan—Wiley & Hartman—Silva Brann Co. (Second Half)—Sultan—Mastylee Lippard—Marshall Montgomery—Zuhn & Dreiss—Jane & Miller.

MIDDLETOWN, CONN.

Aerial De Groffs—Randall & Marston—Baby Sylvia—Leona Hall's Revue.

MONTREAL, CANADA

Libonati—Vanderbilts—B. & J. Creighton—Golden Gate Trio—Coper & Lane—Hale Narcross Co.

MORRISTOWN, N. Y.

Brown's Dogs—Howard & Fields—Watts & Hawley—Guy & P. Magley.



REDUCE YOUR WEIGHT, write C. M. Rose, 1012 Coal Exchange, Wilkes-Barre, Pa.

NEW BEDFORD, MASS.

(First Half)—Bohemian Trio—Fields & Fink—Josie Heather—Toto—Carson & Willard—Crisp Sisters. (Second Half)—Silva Brann Co.—King & Irwin—Meehan & Newman—Jack Kennedy Co.—Finley & Hill.

NEW BRITAIN, CONN.

(First Half)—Worth Wayton Four—Baby Sylvia—Jewell & Rita—Golden Showers. (Second Half)—Wilson & Kappel—Mr. & Mrs. Hugh Emmett—Case & Weston.

NEW BRUNSWICK, N. J.

(First Half)—King Bros.—Callan & Matthews—Berriek & Hart—Lucky & Harris—Mable McCune Co. (Second Half)—De Foria Alba Co.—Rice & Werner—Leon Varvara—Annabelle.

NEW LONDON, CONN.

(First Half)—Follette's Monkeys—Orren & Drew—Wm. Edmunds Co.—Texas Four—Gladys Delmar Co. (Second Half)—Geo. Moore—Jewell & Rita—The New Doctor—Neil & Witt.

NO. ADAMS, MASS.

Shaw & Preston—Violet & Lois—Reddington & Grant.

NORWICH, CONN.

Aerial De Groffs—Randall & Marston—Three Zanys—Besser & Irwin—Breen Family.

ONEONTA, N. Y.

(Second Half)—Winton Bros.—Princess Nai Tai Tai—Adams & Morin—Mignonette Kokin.

PASSAIC, N. J.

(First Half)—Brown & Dogs—Faden Trio—Seven Little Sweethearts—Watts & Hawley—G. & P. Nagley. (Second Half)—Frank Work Co.—Burns & Lorraine—Hiram on the Farm—Golden Showers.

PHILADELPHIA, PA.

Wm. Penn (First Half)—Nathan & Sully—Leon Varvara—Rice & Werner—Frank Dobson Co.—Hiram on the Farm. (Second Half)—Selbini & Nagel—Zelda Santley—J. Rosmond Johnson Co.—Keystone—Ralph Seabury—Donovan & Lee—Hal Johnson Co.—Reilly, Feeney & Reilly—Bostock's Riding School.

PITTSBURGH, PA.

F. & E. Carmen—Fraser & Lockett—Royal & Valentine—Lew J. Welch Co.—Mack & Stanton—Crystal Bennett Co.—Ed. Willis.

PITTSFIELD, MASS.

(First Half)—J. & H. Shields—Dorothy Doyle—Mr. & Mrs. H. Emmett—Shaw & Preston—Reddington & Grant. (Second Half)—Stanley & Doorman—Carman Ercell—Overholt & Young—Joe Martini—Morton Jewell Co.

READING, PA.

(First Half)—The Hedleys—Madeline & P. Miller—Reed & Selman—Sampson & Douglas—The Sirens. (Second Half)—Pressler & Klass—Billy La Var Co.

ROCKVILLE CENTER, N. Y.

Canaris & Cleo—Story & Clark—Jack McGowan—Elson City Four.

SHENANDOAH, PA.

(First Half)—Alanson—Rhodes & Watson—Dewitt & Robinson—V. May & Hayden Twins. (Second Half)—Elsie Huber—Evans & Martin—Garmen Rooker.

SO. NORWALK, CONN.

Novelty Perettes—Dillon & Milton—Dunbar & Turner—Dotson—Breen Family.

STAMFORD, CONN.

(First Half)—Martell & West—Carman Ercell—Dunbar & Turner—Leona Hall's Revue. (Second Half)—Blightower & Jones—Worth Wayton Four—Vine & Temple—Stolen Sweets.

SYRACUSE, N. Y.

Willie Hale Co.—Gray Sisters—Burke, Walsh & Nana—Josephine Harmon—Jarvis & Harrison—Modern Cocktail. (Second Half)—Grace Doro—Bradbury & Scollay—Hans Roberts Co.—Boyce Combe Co.—Modern Cocktail.

TRENTON, N. J.

Selbini & Nagel—Zelda Santley—McAvoy & Wilson—J. Rosmond Johnson Co. (Second Half)—King Bros.—Hill & Shapiro—Cartmell & Harris—Frank Dobson Co.—Mabel McCane Co.

UTICA, N. Y.

(First Half)—Knapp & Cornella—J. & H. Everett—Grace Doro—"Thank You, Doctor"—Ben Bernie—Mignonette Kokin Co. (Second Half)—Willie Hale & Bro.—Gray Sisters—Two Rosellas.

WHEELING, W. VA.

(First Half)—Goldie & Ward—Murray Bennett—Thornton & Flynn—Bessie & Baird. (Second Half)—Farrel & Owens—Eddie Ramsden—Hawlians.

WHITE PLAINS, N. Y.

(First Half)—Denno Sis. Thibault & Cady—Story Book Revue—Margaret Padula—Words and Music Makers. (Second Half)—Sheiks of Araby—Low Cooper—Eddie Carr—Semon Conrad.

WILMINGTON, DEL.

(First Half)—Frank Bentelle—Furman & Evans—Lew Hoyt Co.—Jall & Shapiro—Yip Yip Yip—Bankers—Elliott & La Tour—The Faynes. (Second Half)—Cooper & Lacey—McAvoy & Wilson—Sabbott & Brooks—Pressler & Klass—Primrose Five—Rome & Gaut—Laura Devine.

YORK, PA.

(First Half)—Baggott & Sheldon—Hunting & Francis—Blue Plate—Fields & Sheldon—Frescott & Ede. (Second Half)—Foster & Joyce—Listen Lester—Sampson & Douglas—Billy La Var Co.

MINNEAPOLIS

Daly, Mack & Daly—Tuck & Claire—Kennedy & Rooney—Kirksmith Sisters—Rigoletti Brothers.

WINNIPEG

J. & Etta Mitchell—Mills & Miller—Casley & Beasley Twins—Rising Generation—Saussman & Sloane—Proster & Merritt.

CHICAGO KEITH OFFICE

Week of September 17, 1922

CINCINNATI, O.

Palace—Vallal & Zermaine—Savoy & Capps—Emmy's Pets—Hughie Clark—Billy Gerber Revue—Johnson Bros. & Johnson—Napanees.

CLEVELAND, O.

Read's Hippodrome—Austin & Cole—Donna Darling Co.—Georgia Howard—Russell's Minstrels—Burke, Larry & Co.—Sawyer Girls—L. Anderson Co.

DAYTON, OHIO

Keith's (First Half)—Yokohama Boys—Worth & Willing—Walsley & Keating. (Second Half)—Sealo—Cantwell & Walker—Succo Bros.—Chic Supreme.

La Salle Garden (First Half)—Paul Sydel—Driscoll, Long & H.—"Oh, My Goodness." (Second Half)—Kimball & Goman—Halkings—Sen Francis Murphy.

EVANSVILLE, IND.

Victory (First Half)—Flanigan & Stapleton—R. Hodge Co.—Chas. Olcott Co.—Martine & Maxmillan. (Second Half)—Capman & Capman—Bell & Caron—Worth & Willing—La Petite Ballet.

FT. WAYNE, IND.

Palace (First Half)—Davis & Bradner—Earl & Mullen—Chapman & Ring—Sen. Francis Murphy. (Second Half)—Paul Sydel—Driscoll, Long & H.

LEXINGTON, KY.

Ben All (First Half)—Sealo—Cantwell & Walker—Mother Goose—Ducos Bros.—Chic Supreme. (Second Half)—Sankus & Silver—Pierce & Dunn—Grew, Pates & Co.—Walsley & Keating—Yokohama Boys.

KALAMAZOO, MICH.

Regent (First Half)—Gus Erdman—J. & Martin Kennedy—Seabacks—Mrs. Eva Fay. (Second Half)—Nelson's Patience—Moher & Eldridge—McGreedy & Jeffers—Mrs. Eva Fay.

KOKOMO, IND.

Strand (First Half)—Humberta Bros.—Murial Marvel—Christy & May—Myron Pearl Co. (Second Half)—Hubert Dyer Co.—Casson & Klem—Twyman & Vincent—Bravo Michelina.

LOUISVILLE, KY.

Keith's (Show Plays, Princess, Nashville. First Half)—J. & Gladys Gilfoyl—Mowatt & Mullen—Porter J. White—Harris & Gilbert—Rings, Rainbows.

LANSING, MICH.

Regent (First Half)—Halkings—Bogert & Nelson—Moher & Eldridge—Gruet, Kramer & Gruet. (Second Half)—Gus Erdman—J. & M. Kennedy—Seabacks—Popularity Girls.

NASHVILLE, TENN.

Princess (First Half)—This show plays Keith's, Louisville. (Second Half)—J. & G. Gilfoyle—Mowatt & Mullen—Porter J. White Co.—Harris & Gilbert—Rings & Rainbows.

PADUCAH, KY.

Orpheum (First Half)—Sankus & Silver—Grew & Bates—Dorothy Farris Co. (Second Half)—Brazilian Helress—Billy Doss—El Ray Sisters.

(Continued on page 29)



HARRY YERKES

will organize, perfect and furnish NOVELTY ORCHESTRAS for responsible agents and producers.

Address: HARRY YERKES—Metropolitan Opera House Studios, 1425 Broadway.

CHARLES F. STRICKLAND

AND HIS AMERICAN HARMONY BOYS

HELD OVER

at Paradise (Formerly Reisenweber's) after the time limit
of their contract

WHY? STRICKLAND MAKES GOOD

"Not a mere orchestra—an ATTRACTION"

ANSONIA MUSIC PUBLISHING CO.

now in spacious new quarters at

1658 Broadway, New York

OFFERS

an attractive proposition representing the out-of-town publishers.

We have a thorough organization capable of extending fullest cooperation. Write for full particulars.

ANSONIA MUSIC PUB. CO.

1658 BROADWAY

NEW YORK CITY

LEO ARCH AND VEDA LORETTA

IN TEN MINUTES OF SINGING AND ACROBATIC DANCING

LOEW CIRCUIT

BILLY GASTON & CO.

In his fairy tale, "IN YEARS TO COME"

ATTENTION, VAUDEVILLE ACTS

New England's leading Independent Agency. Good Vaudeville Acts Wanted. Short jumps.

JOHN QUIGLEY THEATRICAL AGENCY, INC.
184 Boylston St., Boston, Mass.

SKETCHES TO ORDER

M. J. FLOOD, Box 4486, Nicetown, P. O.;
Philadelphia, Pa.

BASE BALL'S ONLY SONG

"HIT THE BALL"

25 CENTS PER COPY WITH FREE ORCHESTRATION. JAY STORM, PUB., BOX 44,
BENWOOD, W. VA.

ARTHUR S. LYONS

Presents

HAMTREE HARRINGTON

(The vest pocket Bert Williams). Sensational comedian and Star of "STRUT MISS LIZZIE." Signed as Principal Comedian and EXTRA ADDED FEATURE with THE PARK MUSIC HALL for coming season, Sept. 1.



SERVICE SCENIC STUDIO

DROP CURTAINS—CYCLORAMAS of all the latest designs and newest materials made by experts at reasonable prices. Rental basis if desired. Estimate cheerfully given. Phone Bryant 6882 244 W. 48th St., N. Y. C.

SERVICEABLE SILK CENERY

RENE FROM PARIS

PERMANENT WAVE BOBBED HAIR \$23.00 ENTIRE HEAD

SPECIAL DISCOUNT TO PROFESSIONALS 112 W. 44th St. N. Y. C. PHONE BRYANT 9619 Room 205

KITTEN ON THE KEYS

L. J. K. HEIL Says:

The vaudeville profession are a very just jury and they have found MADISON'S BUDGET No. 18 guilty of being the best compendium of stage humor ever published. It contains an almost endless assortment of bright sure-fire monologues, acts for two males and for male and female, parodies, 200 single gags, minstrel first parts with finale, a sketch for four people, a tabloid farce for nine characters, etc. Price ONE DOLLAR. Send order to L. J. K. HEIL, Business Manager of MADISON'S BUDGET, 1052 Third Avenue, NEW YORK.

DARL MacBOYLE

EXCLUSIVE MATERIAL OF EVERY DESCRIPTION

For Recognized Performers Only
116 West 49th Street New York
Phone Bryant 2484

"IF IT ISN'T RIGHT I MAKE IT RIGHT"

AN
ARTISTE
OF NOTE

EDITH LA MOND

WITH
JOE HURTIG'S
"STEP ON IT"

HOT LIPS

The New Wang Wang Blues
by the same Writer.

"You can't go wrong
With any FEIST song."



HEAR IT NOW!



Featured by Paul Whiteman and his orchestra at the Palais Royal nightly and in George White's "Scandals" at the Globe Theatre.

CHIMPANZEES FOR "HITCHY KOO"

Max and Moritz, two of the most remarkable chimpanzees in captivity, are on the high seas traveling de luxe on the *George Washington*, to join the cast of "Hitchy Koo," in which Raymond Hitchcock is to be featured by the Messrs. Shubert.

The chimpanzees have been favorites in the European halls for the past ten years. Several vaudeville agents have made previous attempts to bring them to America. J. J. Shubert saw them perform while abroad and successfully closed the contract.

PEGGY WOOD TO MARRY

The engagement of Miss Peggy Wood, star of "Marjolaine," "Maytime" and other musical comedies to John V. A. Weaver, literary editor of the Brooklyn *Eagle*, is announced.

Miss Wood spent several months of the Summer at Mme. Calvé's chateau in the Pyrenees, and Mr. Weaver, sailing soon after she left, also spent part of his Summer in the Pyrenees, seeing much of Miss Wood. Miss Wood lives in Brooklyn, where her father is a teacher of vocal culture. He has also written a collection of short stories named "Back Home."

QUARTETTE AT STRAND

The National Quartette has been re-engaged at the Strand Theatre for two weeks during the run of the picture, "Grandma's Boy."

WHERE TO STOP

HOTEL GEORGE

121-123-125 SIXTH STREET

PITTSBURGH, PA.

SPECIAL RATES TO PERFORMERS
HIGH CLASS CABARET

NEW JACKSON HOTEL

CHICAGO, ILLS.

Jack Seigel, Prop.—Bob. McKee, Mgr.

HOME FOR BURLESQUERS

A BURLESQUE Hotel for BURLESQUE Folks

When in Milwaukee, stop at
THE NEW DAVIDSON

Under new management. Everything brand new. Rates \$8.00 up.

FOLK SONG IN FILMS

"Eili Eili," a new screen production based upon the Hebrew folk song, is announced for early presentation by the newly organized Eili Eili Picturized, Inc. It is to be the first of a series of photoplays based upon Jewish themes.

GRAND THEATRE KANSAS CITY

ELLIOTT THEATRE ENTERPRISES CORP., Lessees

WILL PLAY ROAD SHOWS SEASON 1922-23

Want strong first class attraction for week Oct. 1,
Priests of Pallas Carnival Week

OTHER WEEKS OPEN

Everybody knows that Kansas City is one of the leading and most profitable one and two week stands in America

EVERY ATTRACTION THAT PLAYS CHICAGO, ST. LOUIS OR
THE PACIFIC COAST SHOULD PLAY KANSAS CITY

The Grand has recently been re-decorated, new seats, etc.

For open time wire or write

E. S. BRIGHAM, Booking Representative

808 Victor Bldg., Kansas City, Mo.

Women of Theatredom

That so many ladies of the theatre should wear I. Miller Slippers in their off-stage hours, is perhaps the finest compliment that is paid this house. For who knows better than the woman of theatredom what is proper, what is original and what is stylish in shoes?

I. MILLER

Feminine Footwear

Broadway at Forty-Sixth Street
Open until 9 p. m.

In Chicago—State Street at Monroe

CHAS.

TWO ROZELLAS

EDYTH

In "A MUSICAL STEW"

Playing KEITH CIRCUIT—BOOKED SOLID 1922-'23

CHAS. BIERBAUER

HALLETT BACK AT ROSELAND

Mal Hallett and his orchestra returned to the Roseland on Friday evening and took part in the big opening celebration that was held. Hallett's combination of nine men is better than ever before. They have been playing together all season at Bounhurst, Cape Cod and have been further strengthened by the addition of a couple of new men.

Hallett's orchestra is at present comprised of the following men: Mal Hallett, violin, director; Henry Kalise, violin; Frank Bellizia, piano; Allen Christiansen, E flat alto, baritone and C soprano saxophones; Gus Sharp, B flat tenor, D flat soprano saxophones and clarinet; William Keyes, cornet; Francis Zimnock, trombone; Ralph Dexter, banjo; Frank Friselle, drums; Herbert E. Weber, string bass, tuba and bass saxophone.

The orchestra plays mostly special arrangements which are made by Frank Bellizia and Mal Hallett. It was booked at Roseland under a two years' contract with an option by the firm of Dody and Morris, who have the orchestra under contract for a number of years.

STRICKLAND HELD OVER

Charles Strickland and his orchestra have been held over at Paradise (formerly Reisenweber's) for two more weeks. They were supposed to have closed last Wednesday night but owing to the following Strickland had built up for himself at the 58th street restaurant the management decided to hold him over.

It is possible that Strickland and his boys will enter vaudeville this season as they have been offered several propositions. The combination would be a good attraction for an act as they sing and dance as well as play.

SEXTETTE AT ALHAMBRA

The Versatile Sextette are appearing at the Alhambra Theatre this week in an act of their own. This is the same combination that was seen with Bessie Clayton and later went into the Side Show, formerly the Ted Lewis Club. They are still appearing at the latter place, their vaudeville bookings not interfering with their work at night.

JOHNSON AT PELHAM HEATH INN

Arnold Johnson and his orchestra, a combination of eleven men, opened Monday night at the Pelham Heath Inn. Johnson has recently returned from the middle west where his orchestra was playing at one of the larger hotels. He had just closed a tour of the Balaban and Katz houses in Chicago.

MEMPHIS FIVE RETURN

The original Memphis Five under the leadership of Joe Napoleon, are back at their old home, The Balconades on 66th street and Broadway. The orchestra just closed a successful summer engagement at the Rosebud dance palace, Coney Island.

ORCHESTRA NEWS**MARTUCCI IN MONTREAL**

Simone Martucci and his orchestra opens at Venetian Garden, Montreal, on Monday, September 18. This makes the third consecutive season for Martucci and his men at this popular restaurant and the management has sent out engraved invitations announcing Martucci's return, he being a favorite with Montreal patrons.

Martucci has gone in rather heavily for lighting effects and is taking with him a color wheel, several spots and a storm effect. Besides this he is taking with him a titling arrangement. This is a sort of stereopticon arrangement that throws the title of the song upon frosted glass so that the dancers will know the name of the number that is being played. The titles can also be thrown on the ceiling, floor or walls with this machine.

Eddie Brennan has been added to the organization. Brennan is a cornetist and doubles on the piano and marimbas. Martucci has purchased several new instruments for the orchestra, including a bass clarinet, E flat saxophone, chimes and celeste.

COLLEGIANS FOR PICCADILLY

Paul Whiteman's Collegians will open at the Piccadilly Rendezvous on Monday evening, September 18. The Collegians are a group of Cornell college students under the direction of Bob Causer. The nine men in the organization played for the various hops and proms at the Ithaca institution and upon graduation last June came to New York under Whiteman's management and played during the summer at Castles-by-the-Sea, Long Beach.

CARR IN VAUDEVILLE

Jimmy Carr and his orchestra, after closing at the Blackstone Hotel, Atlantic City, where they had appeared for eight weeks, opened Monday in Philadelphia for a couple of weeks on the Soblowsky time. They will appear in and around Philadelphia, and will then come into New York.

KAHN AT BLOSSOM HEATH

Louis Kahn and his orchestra, seven men altogether, are now playing at the Blossom Heath Inn. They will probably remain at the Blossom Heath all during the winter as it is the intention of Joseph Susskind, the proprietor, to keep the place open all year round.

RAPP CLOSES AT BOARDWALK

Barney Rapp and his orchestra closed at The Boardwalk last week. Rapp and his men will rest for a week and then will start rehearsals. They open, about the end of September at the Hotel Chase, St. Louis, where they will play for the fall and winter season. The orchestra is under the direction of Whiteman, Inc.

SPECHT ORCHESTRAS SAILING

Paul Specht's two orchestras, the Criterions and Bennett's Frisco Syncopators leave on the S. S. Majestic, Saturday, September 16. They will be featured at London hotels controlled by the Lyons Co., Ltd., a concern owning about one hundred and fifty hotels and restaurants in the British possessions.

Specht has arranged to furnish this syndicate with several orchestras. These will sail from time to time during the coming season and introduce to European dance patrons the Specht style of rhythmized symphonic syncopation.

CHANGES IN WHITEMAN STAFF

Several changes have been made in the office staff of Paul Whiteman, Inc. Ernest Cutting, hereafter, will take charge of all bookings. Cutting was formerly manager for Earl Fuller and is thoroughly familiar with his work.

James Caruso has been appointed librarian. This, in an office like Whiteman's, is no easy task as there are about ten dance orchestras working from there with slightly different instrumentation that require constant attention.

CARLSON FOR ENTERTAINERS

Kay Carlson and his orchestra opens at the Entertainers in a few weeks. The Entertainers is a new cafe and Carlson's orchestra will be the first to be seen there. The opening date is not yet set. Carlson has been seen at the Marigold Gardens, Chicago; National Hotel Dutch Room and Golden Pheasant Inn, Minneapolis. He plays the drums and xylophone.

IRISH BAND TO TOUR

The Irish Regiment Band will make its first tour of the United States this season under the direction of Roger de Bruyn. The band will be accompanied by a group of Irish singers and will give its New York concert at the Hippodrome.

SELVIN AT BOARDWALK

Ben Selvin and his orchestra opened at the Boardwalk Monday night. Selvin closed at the Moulin Rouge about a month ago and rested while that restaurant was undergoing repairs. He had been at the Moulin Rouge for several seasons.

DOER FOR CONGRESS HOTEL

Paul Whiteman, Inc. has booked Clyde Doer and his Club Royal orchestra to open at the Congress Hotel, Chicago on September 16.

AL BURT TOURING

Al Burt and his orchestra are going out through Pennsylvania and New York under the Whiteman banner, starting about October 1, playing hotels and dances.

SAXO SEXTETTE IN VAUDE.

Fred Blondell's "Broadway Saxo Sextette," opened the first half of the week at the Astoria Theatre with Lew Field's Ritz Girls of 1922. Three combinations are done by the orchestra; a jazz band, trombone sextette and saxophone sextette.

The personnel of the sextette is: Fred Blondell, Sax-tenor, Sax-trombone; Joe Carlo, Sax-banjo-clarinet and trombone; Ben Pasman, C melody Sax-cornet-trombone; Lou Harmin, B flat, tenor Sax-trombone; Ramond Walker, Piano, Baritone Sax-trombone; Wm. C. Woods, Drums-bass Sax Slide Whistle-trombone.

GIBSON FOR MOULIN ROUGE

Joe Gibson and his orchestra, under the management of Paul Whiteman, Inc. will open at the rebuilt Moulin Rouge on September 14. Gibson was formerly violinist with Ted Lewis. The Moulin Rouge has been redecorated and the entrance has been changed from 48th street to the Broadway side.

PIKE CLOSES AT MURRAYS

Bill Pike and his orchestra closed at Murray's Roman Gardens on Friday night after having played there for almost three months. Pike and his men will take a few weeks' rest before going to work again, during which time Pike will reorganize the orchestra.

DURANTE COMING EAST

Jimmy Durante, the all around musician who has been playing with Irving Abrahamson's orchestra at the Hollywood Little Club in Hollywood, Cal., has just closed a three months engagement there and is now on his way to New York.

EARL FULLER IN SOUTH

Earl Fuller and his orchestra of nine pieces is touring through the south playing dance engagements, hotels and clubs. A soprano is being featured with the orchestra as a special attraction.

DAVIS AT CLUB ROYAL

Ed Davis and his orchestra, under the management of Paul Whiteman, Inc., opens at the Club Royal on the evening of Thursday, September 14. Davis will have a small combination of six men.

DODY & MORRIS GET NEW ONE

Dody & Morris have just contracted for the services of a new orchestra.

America's Leading Orchestras**MEYER DAVIS' MUSIC****"Orchestras Extraordinary"****EXECUTIVE OFFICES**

The New Willard Washington, D. C. The Bellevue-Stratford Philadelphia, Pa.

Simone Martucci
AND HIS ORCHESTRA

OPENING
THIRD SUCCESSFUL SEASON
VENETIAN GARDENS MONTREAL, CANADA

MAL HALLETT
AND HIS ORCHESTRA

Better and Greater Than Ever
AT THE ROSELAND
51st STREET and BROADWAY, N. Y.
Direction DODY & MORRIS

BURLESQUE ROUTES

COLUMBIA CIRCUIT

American Girls—Gayety, Kansas City, 11-16; Gayety, Omaha, 18-23.
 Big Jamboree—Gayety, Pittsburgh, 11-16; Colonial, Cleveland, 18-23.
 Billy Watson Beef Trust—Orpheum, Paterson, 11-16; Majestic, Jersey City, 18-23.
 Bowery Burlesquers—Gayety, Rochester, 11-16; Ithaca, N. Y., 18; Elmira, 19; Binghamton, 20; Colonial, Utica, 21-23.
 Bon Tons—Empire, Newark, 11-16; Orpheum, Paterson, 18-23.
 Broadway Brevities—Gayety, Louisville, 11-16; Gayety, St. Louis, 18-23.
 Broadway Flappers—Gayety, Omaha, 11-16; Gayety, Minneapolis, 18-23.
 Bubble Bubble—Empire, Providence, 11-16; Gayety, Boston, 18-23.
 Chuckles of 1922—Stone, Binghamton, 13; Colonial, Utica, 14-16; Gayety, Montreal, Can., 18-23.
 Dave Marion's Own Show—Gayety, St. Louis, 11-16; Gayety, Kansas City, 18-23.
 Flashlights of 1922—Majestic, Scranton, 11-16; Casino, Philadelphia, 18-23.
 Follies of the Day—Olympic, Cincinnati, 11-16; Gayety, Louisville, 18-23.
 Frank Finney Revue—Palace, Baltimore, 11-16; Gayety, Washington, 18-23.
 Folly Town—Gayety, Detroit, 11-16; Empire, Toronto, Ont., 18-23.
 Giggles—Majestic, Jersey City, 11-16; Miner's Bronx, New York, 18-23.
 Greenwich Village Revue—Cohens, Newburgh, N. Y., 11-13; Rialto, Poughkeepsie, 14-16; Casino, Brooklyn, 18-23.
 Hello Good Times—Empress, Chicago, 11-16; Gayety, Detroit, 18-23.
 Sam Howe's Show—Gayety, Minneapolis, 11-16; Gayety, Milwaukee, 18-23.
 Jimmie Cooper's Beauty Revue—Gayety, Washington, 11-16; Gayety, Pittsburgh, 18-23.
 Joe Maxwell's Varieties of 1922—Casino, Boston, 11-16; Grand, Worcester, 18-23.
 Keep Smiling—Casino, Brooklyn, 11-16; Empire, Newark, 18-23.
 Knick Knacks—Gayety, Milwaukee, 11-16; Columbia, Chicago, 18-23.
 Let's Go—Lyric, Dayton, O., 11-16; Olympic, Cincinnati, 18-23.
 Maids of America—Imperial, Chicago, 11-16; Empress, Chicago, 18-23.
 Mimic World—Colonial, Cleveland, 11-16; Empire, Toledo, 18-23.
 Mollie Williams' Show—Columbia, Chicago, 11-16; Imperial, Chicago, 18-23.
 Radio Girls—Grand, Worcester, 11-16; Hurtig & Seamon's, New York, 18-23.
 Reeve's Show—Hurtig & Seamon's, New York, 11-16; Empire, Providence, 18-23.
 Step on It—Casino, Philadelphia, 11-16; Palace, Baltimore, 18-23.
 Sidman's Show—Empire, Toledo, 11-16; Lyric, Dayton, 18-23.
 "Sliding" Billy Watson, Fun Show—Columbia, New York, 11-16; Empire, Brooklyn, 18-23.
 Social Maids—Gayety, Montreal, Can., 11-16; Casino, Boston, 18-23.
 Step Lively Girls—Empire, Toledo, 11-16; Lyric, Dayton, 18-23.
 Talk of the Town—Gayety, Buffalo, 11-16; Gayety, Rochester, 18-23.
 Temptations of 1922—Empire, Toronto, Ont., 11-16; Gayety, Buffalo, 18-23.
 Town Scandals—Gayety, Boston, 11-16; Columbia, New York, 18-23.
 Wine, Woman and Song—Miner's Bronx, New York, 11-16; Cohens, Newburgh, N. Y., 18-20; Rialto, Poughkeepsie, 21-23.
 Youthful Follies—Empire, Brooklyn, 11-16; Majestic, Scranton, Pa., 18-23.

MUTUAL CIRCUIT

Broadway Belles—Plaza, Springfield, Mass., 11-16; Howard, Boston, 18-23.
 Band Box Revue—Garden, Buffalo, 11-16; Majestic, Albany, 18-23.
 Baby Bears—Open, 11-16; Duquesne, Pittsburgh, 18-23.
 Follies and Scandals—Lyric, Newark, 11-16; Rialto, New Brunswick, N. J., 18-23.
 Frances Farr and Her Pacemakers—Empire, Hoboken, N. J., 11-16; Gayety, Brooklyn, 18-23.
 Foodlight Frolics—Lay off indefinitely.
 Heads Up—Rialto, New Brunswick, N. J., 11-16; Bijou, Philadelphia, 18-23.
 Hello Jake Girls—Akron, O., 10-11-12-13, Sandusky, 14; Elyria, 16; Bandbox, Cleveland, 18-23.
 Jazz Babies—Gayety, Brooklyn, 11-16; Lyric, Newark, N. J., 18-23.
 Jazz Time Revue—Dayton, O., 11-16; Lyceum, Columbus, O., 18-23.
 Kandy Kids—Duquesne, Pittsburgh, 11-16; Broadway, Indianapolis, 18-23.
 Laffin Thru 1922—Band Box, Cleveland, 11-16; Garden, Buffalo, 18-23.
 London Gayety Girls—Bijou, Philadelphia, 11-16; Folly, Baltimore, 18-23.
 Lid Lifters—Broadway, Indianapolis, 11-16; Lyric, Dayton, O., 18-23.
 Mischief Makers—Lyceum, Columbus, 11-16; New Empire, Cleveland, 18-23.
 Monte Carlo Girls—New Empire, Cleveland, 11-16; Akron, O., 24-27; Elyria, 28; Sandusky, 29-30.
 Pell Mell—Olympic, New York, 11-16; Star, Brooklyn, 18-23.
 Pepper Pot—Star, Brooklyn, 11-16; Empire, Hoboken, 18-23.
 Pat White and His Irish Daisies—Majestic, Albany, 11-16; Plaza, Springfield, Mass., 18-23.
 Playmates—Howard, Boston, Sept. 11-16; New Bristol, Bristol, Ct., 18-20; Lyceum, New Britain, 21-23.
 Runaway Girls—Folly, Baltimore, 11-16.
 Smiles and Kisses—New Bristol, Bristol, Ct., 11-13; Lyceum, New Britain, 14-16; Olympic, New York, 18-23.

VAUDEVILLE BILLS

(Continued from page 25)

RICHMOND, IND.

Murray's (First Half)—Herbert Dyer Co.—Harry Bussey—Five Chaplins. (Second Half)—Davis & Bradner—Lane & Harper—Cagani Troupe.

SAGINAW, MICH.

Jeffers-Strand (First Half)—Kimball & Goman—Wanda Ludlow—Medley & Duprey—Golden Buttery. (Second Half)—Earle & Mullen—Bogert & Nelson—Gruet, Kramer & Gruet—Four Kings & Dad.

PANTAGES CIRCUIT

Week of September 18, 1922

MINNEAPOLIS

TO COME

WINNIPEG, MAN.

J. & E. Mitchell—Mills & Miller—Casler & Beasley—Ausman & Sloan—Prosser & Merritt.

GREAT FALLS AND HELENA, MONT.

Selma Braatz—Brierre & King—Kajiyama—Clifford & Wayne—Stein & Smith—Kluting's Animals.

BUTTE, ANACONDA AND MISSOULA

Bert Shepherd—Billy Kelly & Co.—Weiderson Sisters—Vokes & Don—The Lamys.

SPOKANE, WASH.

Kitamura Japs—Mabel Phillip—Parcho & Archer—Abbott & White—Golden Bird—Earl Fuller Band.

SEATTLE, WASH.

Jean & Valjean—Ross & Edwards—"Fate"—Rives & Arnold.

VANCOUVER, B. C.

Carson & Kane—Goets & Duffy—Billy "Swede"—Hall—Page, Hack & Mack.

TACOMA, WASH.

Juggling Nelson—Fels & Tennyson—Tyler & Crolius—Golden Bird—Rose Wyse—"Stepping Stone."

PORTLAND, ORE.

Four Roses—Hudson & Jones—Valentine Vox—Brower Trio—Davis McCoy—Robyn Adair Co.

TRAVEL

Wilfred Dubois—Marion Claire—Harry Downings Review—Monroe Sallisbury—Four Bonsettis.

SAN FRANCISCO, CAL.

Delmore & Lee—Conn & Hart—Al Jennings & Co.—Anderson Revue—Green & Dunbar—Sampted & Marion.

OAKLAND, CAL.

Page & Green—Fulton & Burt—Lerner Trio—Gallarini Sisters—Walter Weems—Alexander the Great.

LOS ANGELES, CAL.

Gordon Wilde—Ward & King—Sybil Johnson's Juvenile Dancers—Bob Willard—Indoor Sports.

SAN DIEGO, CAL.

Three Belmonts—Crane Sisters—Wallard Jarvis Revue—Caledonian Four—Willard Mack & Co.

LONG BEACH, CAL.

Victoria & Dupree—Charlie Murray—Springtime Frivolities—Ferry Corvey—Lipe & Emerson.

SALT LAKE CITY, UTAH

The Dress Rehearsal—Fred Berrens—Parish & Peru—Homer Sisters—Dana Artistiques.

OGDEN, UTAH

O'Hanlon & Zamboni—Bob Pender Troupe—Jim Thornton—Pettit Family—Coscia & Verdi.

DENVER, COLO.

Schichtl Marionettes—Judson Cole—Mile. Rhea Co.—Britt Wood—"Love Nest."

COLORADO SPRINGS AND PUEBLO, COLO.

Lockhart & Laddie—Byron & Haig—Carl McCullough—McLellan & Carson—Billy Bouncer Circus—Marion Gibney.

OMAHA, NEB.

Pantages Opera Co.—Emily Darrell—Rulowa Ballet—Lipinski's Dogs—Jones & Crumley.

KANSAS CITY, MO.

Emile & Willy—Callahan & Bliss—Royal Revue—Telaak & Dean—Oh, Boy.

MEMPHIS, TENN.

Will Morris—Nada Norraine—Robert McKim Co.—Four Byron Girls—La France & Byron—Johnny Elliott & Girls.

WESTERN VAUDEVILLE

Week of September 17, 1922

CHICAGO, ILL.

Majestic—Michon Bros.—Arthur Devoy & Co.—Harvey, Henry & Grace—Roberts & Clark—Jack Beany—Corradini's Animals—The Volunteers—Lillian Jewell, Faulkner & Co.

American (First Half)—Crane & Wallace—Fairman & Oldsmith—Blue Bird Revue—Gifford & Morton. (Second Half)—Billy Roeder—Kyrle, Jas. McCurdy & Co.

Lincoln (First Half)—Hamlin & Mack—Bobby Henshaw. (Second Half)—Grant & Wallace—Fairman & Oldsmith—Blue Bird Revue.

ABERDEEN, S. D.

Orpheum—McNally—Flake & Fallon—Cornell & Faye Sisters.

AURORA, ILL.

Fox (First Half)—Harry Gilbert—Walter Mantley & Co. (Second Half)—Quinn & Caverly.

BLOOMINGTON, ILL.

Majestic (First Half)—Bob Hall—Bravo, Michell & Trujillo. (Second Half)—Cross & Santoro—Oleott & Ann.

CHAMPAIGN, ILL.

Orpheum (Second Half)—Dougal & Leary—Walter Fiashter & Co.—Monsieur Adolphus & Co.—Signor Friscoe—Norris Springtime Follies.

CROOKSTON, MINN.

Grand—McNally—Flake & Fallon—Cornell & Faye Sisters.

DAVENPORT, IOWA

(Second Half)—Sawyer & Eddy—Chas. Keating & Co.—"Let's Go"—Fenton & Fields—Seven Brown Girls.

ELGIN, ILL.

Rialto (First Half)—Gene Greene. (Second Half)—Harry Gilbert—Walter Mantley & Co.

FARGO, N. D.

Grand (First Half)—McNally—Flake & Fallon—Cornell & Faye Sisters. (Second Half)—Malloy Bros.—Jack George Duo—Hayden, Goodwin & Rowe—Ford & Price.

GALESBURG, ILL.

Orpheum (First Half)—Chadwick & Taylor—Laurel Lee—Carl Rosini & Co. (Second Half)—Dave Manley—Jonah's Hawaiians.

GRAND FORKS, N. D.

Orpheum (First Half)—Malloy Bros.—Hayden, Goodwin & Rowe—Ford & Price. (Second Half)—Jerry & Gene—Al Lester & Co.—Royal Sidneys.

GRAND ISLAND, NEBR.

Majestic (First Half)—George & Ivy Wheeler—Walker & Brown—Pioneer's Alpine Singers. (Second Half)—Beaggy & Claus—Florence May—Village Band.

JOLIET, ILL.

Orpheum (First Half)—Dural & Symonds—Bernivici Bros. & Co. (Second Half)—Jason & Harrigan—Swor Bros.—Adelaide Bell & Co.

JOPLIN, MO.

Electric (First Half)—Morgan & Ray—Bayes & Fields. (Second Half)—Francis & Scott—Vanity Fair.

KANSAS CITY, MO.

Globe (First Half)—Bollinger & Reynolds—Harry Coleman—Nancy Boyer & Co.—Micals & Paul—Sterling Rose Trio. (Second Half)—Gabby Bros.—Dana & Loehr—Karl Kary—Pioneer's Alpine Singers.

Main Street—Jackie & Billie—Cervo & Muro—Bob Ferns & Co.—Geo. Lovett & Co.—Four Camerons—Gibson & Connell.

LEAVENWORTH, KANS.

Orpheum—Gabby Bros.—Dana & Loehr—Ster-nad's Midgets.

LINCOLN, NEBR.

Liberty (First Half)—George & Ivy Wheeler—Walker & Brown—Brown, Gardner & Trahan—Bob Jones—Pioneer's Alpine Singers. (Second Half)—Kramer & Johnson—Nancy Boyer & Co.—Boganny Comedians.

MADISON, WIS.

Orpheum (First Half)—Hardy Bros.—Reed & Tucker—Doree's Celebrities—Whitfield & Ireland—McRae & Clegg. (Second Half)—Cantor Road Show.

MILWAUKEE, WIS.

Majestic—Mand Ellet & Co.—Leo Haley—Gordon & Day—Maxfield & Golsen—Cotton Pickers—Jack Osterman—Ritter & Knapp.

MINNEAPOLIS, MINN.

Seventh Street—Hurlo—Tyler & St. Clair—Wal-dron & Winslow—Dunlay & Merrill—Skelly & Heit Revue—Belle Montrose—Lloyd & Good—Beckwith's African Lions.

NORFOLK, NEBR.

New Grand (First Half)—Frank De Rue—Lew Wells—Brown, Gardner & Trahan. (Second Half)—Jack Lee—Knight & Sawtelle—Baltus Trio.

OMAHA, NEBR.

Empress (First Half)—Schep's Circus—Knight & Sawtelle—Billy Walsh. (Second Half)—De Onso & Company.

PEORIA, ILL.

Orpheum (First Half)—Jason & Harrigan—Let's Go—Signor Friscoe—McIlvillie & Rule—Harvey, Holt & Kendrick. (Second Half)—Humberto Bros.—Harry Langdon—Bob Hall.

QUINCY, ILL.

Orpheum (First Half)—Dave Manley—Jonah's Hawaiians. (Second Half)—Chadwick & Taylor—Laurel Lee—Carl Rosini & Co.

REDFIELD, S. D.

Lyric—Barr & La Mar—Jeanette Mosar & Co.—Eddie Hill.

ROCKFORD, ILL.

Palace (First Half)—Cantor Road Show. (Second Half)—Hardy Brothers—Reed & Tucker—Doree's Celebrities—Whitfield & Ireland—Moran & Clegg.

ST. JOE, MO.

Electric (First Half)—McQuay & Hazelton—Karl Kary—Village Band. (Second Half)—Bollinger & Reynolds—Harry Coleman—Farnell & Florence.

ST. LOUIS

Rialto (First Half)—Maxon & Morris—Dougal & Leary—Frank Westphal—Dooley & Evans—Norris Springtime Follies. (Second Half)—Mel-notte Duo—Fries & Wilson—Angel & Fuller—Frank Westphal—Jarvis & Harrison—Dooley & Sales.

Grand—Frank Browne—Joe & Elsie Farrell—Bell & Eva—Mumford & Stanley—Walter C. Percival & Renee Noel Co.—Six Anderson Sisters—Will & Mary Rogers—Mack & Brantley.

SIOUX CITY, IOWA

Orpheum (First Half)—Villani & Villani—Cliff Clark—Harry & Anna Seymour—Henry Santry & Band—The Wonder Girl. (Second Half)—Sey-mours—Santry & Band—Brown, Gardner & Trahan.

SIOUX FALLS, S. D.

Orpheum (First Half)—Cleveland & Dowry—Baltus Trio. (Second Half)—Villani & Villani—Sullivan & Meyers—Four Ortons.

SOUTH BEND, IND.

Orpheum (First Half)—Nelson's Patience—Hollins Sisters—Hyams & Evans—Pearson, Newport & Pearson. (Second Half)—Lillian Gogne & Co.—Boy La Pearl—Echoes of Scotland.

SPRINGFIELD, ILL.

Majestic (First Half)—Melnotte Duo—Fries & Wilson—Angel & Fuller—Pantheon Singers—Adelaide Bell Co.—Jarvis & Harrison. (Second Half)—Maxon & Morris—Four of Us—Robert Henry Hodge & Co.—Dooley & Sales—Werner Amoros Trio.

SPRINGFIELD, MO.

Electric (First Half)—Francis & Scott—Vanity Fair. (Second Half)—Morgan & Ray—Bayes & Fields.

JUST OUT
McNALLY'S
BULLETIN No. 8

Price, One Dollar Per Copy

Gigantic collection of 140 pages of new, bright and original vaudeville comedy material, embracing everything that can be of use to the performer, no matter what sort of an act, monologue, parody or fill-in bits he may require. Notwithstanding that McNally's Bulletin No. 8 is bigger in quantity and better in quality than ever before, the price remains as always, one dollar per copy. McNALLY'S BULLETIN No. 8 contains the following gill-top, up-to-date comedy material:

- 21 SCREAMING MONOLOGUES. Each one a positive hit.
- 12 ROARING ACTS for two males. Each act an applause winner.
- 11 ORIGINAL ACTS for male and female. They'll make good on any bill.
- 39 SURE-FIRE PARODIES on all of Broadway's latest song hits.
- GREAT VENTRILOQUIST ACT entitled "The Clever Dummy"—It's a riot.
- ROOF-LIFTING FEMALE ACT. This act is a 24 karat, sure-fire hit.
- BATTLING QUARTETTE ACT. This act is alive with humor of the rib-tickling kind.
- 4 CHARACTER COMEDY SKETCH. A scream from start to finish.
- 9 CHARACTER BURLESQUE entitled "Oh! Pa-pa." It's bright, breezy and bubbles over with wit.
- 12 MINSTREL FIRST-PARTS with side-splitting jokes and hot-shot cross-fire gags.
- GRAND MINSTREL FINALE entitled "The African Hunt." Full of laughs.
- HUNDREDS of cross-fire jokes for side-walk conversation for two males and male and female.
- BESIDES other comedy material which is useful to the vaudeville performer.

Remember the price of McNALLY'S BULLETIN No. 8 is only one dollar per copy; or will send you BULLETINS Nos. 7 and 8 for \$1.50, with money back guarantee.

WM. McNALLY

81 E. 125th St., New York

APARTMENTS Furnished
Unfurnished
Near Times SquareTHE LINCOLN HIGH CLASS
ELEVATOR

304-310 WEST 51st ST., N. Y. Tel. Circle 0040

THE EDMONDS In the
Heart of the City

776-778 EIGHTH AVE., N. Y. Office at 778 Telephone: Bryant 0844

Exclusively for Theatrical Folks. Service All improvements. MRS. GEO. W. DANIEL

"SCOTTI"
GOWNS, HATS, COSTUMES
RENTALS TO THE PROFESSION
(VIOLET STUART)
220 West 46th St. New York City
Bryant 19519

DEATHS

JEROME MAY, old-time banjo player, died Friday, September 8, at his home in Stratford, Conn. He was formerly a minstrel and had been on the vaudeville stage for 26 years. After retiring he taught banjo, wrote music and made improvements on his favorite instrument. He had come to this country from Germany when a child and had lived here ever since. His widow was formerly Gertrude Hilderbrand, prominent in New York as a vocalist for many years.

ISABELLE SUTTON, for many years prominent as an interpreter of Shakespearean roles, died last Friday at her home, 64 Edgecombe avenue, New York, in her seventieth year. She is survived by her husband Charles H. Sutton, an actor.

MRS. MYRTLE SUZANNE MAY BROWNE, wife of Porter Emerson Browne, playwright and author, died last week at her home on West Rock Road, Norwalk, Conn. She was forty-two years old and had been suffering from a cancerous growth for sometime.

Mrs. Browne had achieved distinction on the stage before her marriage to Browne in 1907. In later years she collaborated with him on some of his writings. She also had been active in local republican clubs. Mr. Browne, two children, Suzanne and Prudence, a brother, F. S. May of St. Louis and a sister survive.

FREDERIC S. ISHAM, author and playwright, died last week at his home, 417 Riverside Drive, from pneumonia. He was fifty-six years old, and had been ill but ten days.

Mr. Isham was the author of "Nothing But the Truth," "Three Live Ghosts," and many popular novels. He formerly lived in Detroit, but for years traveled extensively. The scene of "The Lady of the Mount," which was perhaps his best known novel, was laid on the Normandy coast at Mount St. Michel, while the action in "Aladdin from Broadway," another of his successes, takes place in Damascus.

At the time of his death, Mr. Isham was working with John Murray Anderson and Augustus Barratt on a new musical comedy entitled "The Cherry Tree," which will be produced here this winter. Mr. Isham is survived by his wife.

GEORGE ROBERT SIMS, playwright, journalist and criminologist, as well as one of the most popular men in Fleet street, died last week in London at his home in Clarence terrace, Regent Park, just three days after his seventy-fifth birthday. He had been ill for sometime with internal disorders, and the end came in sudden collapse.

Mr. Sims was best known in this country through his melodramas, for he was one of the originators of the Drury Lane thriller, and he also wrote some of the London Gaiety Theatre hits. Among his works are "The Lights of London," "In the Toms," "Harbour Lights," "Master and Man," "Mother-in-Law," and many others. Some of these he wrote in collaboration with Cecil Raleigh and others.

Mr. Sims was known not only in England but all over the world for his "Mustard and Cress" columns in the *Referee*, the Sunday sporting paper which appeared over his nom de plume, "Dagonet," every Sunday since the birth of the paper in 1877. His literary works comprise also "The Dagonet Ballads," "Rogues and Vagabonds," "Memoirs of a Landlady," "The Social Kaleidoscope," "Dorcas Dene, Detective," "In London's Heart," "The Life We Live," and "For Life—and After."

His interest in the detection of crime and the study of criminology led him to take a prominent part in the notorious Adolf Beck case, in recognition of which the King of Sweden conferred upon him the Norwegian Order of St. Olaf, first class. His first play was produced at the Olympic Theatre, London, in 1875. "Ostler Joe" and a number of other poems were written by him. "Ostler Joe" was first recited in a fashionable London drawing room by a young woman well known in society.

WILSON, CHARLES D., a native of Seattle, Wash., and for many years associated with the minstrel field, in various capacities, particularly as manager for several famous minstrel shows, including George Primrose and Lew Dockstader, and also in various managerial capacities for Gus Hill, died on Sept. 5 at his home. He is survived by his widow, Mrs. C. D. Wilson, his mother, Mrs. Warren E., his son Warren and daughter Mildred. At the time of his death Wilson resided at 272 71st street, Brooklyn.

MOORE, ANNIE T., mother of Florence Moore the comedienne, and Frank Moore, died at her home in Great Neck, L. I., at the age of seventy-three on Sept. 11. She was a retired actress, having been known professionally as Hattie Ward. She was a native of Philadelphia, Pa.

VAUDEVILLE BILLS

TERRE HAUTE, IND.

Hippodrome (First Half)—Cross & Santora—Walter Fisher & Co.—Lillian Gonne & Co.—Shireen—Roy La Pearl—Werner Amoros Trio. (Second Half)—Hollins Sisters—Shireen—Pearson, Newport & Pearson—Four Erettos.

TOPEKA, KANS.

Novelty (First Half)—Gaby Brothers—Dana & Loehr—Sternad's Midgets. (Second Half)—Walker & Brown—Bob Jones—Sternad's Midgets.

WATERTOWN, S. D.

Colonial—Barr & La Mar—Eddie Hill—Jeanette Mozar & Co.

MARCUS LOEW CIRCUIT

Week of September 18, 1922

NEW YORK CITY

American (First Half)—Perry & White—Lady Alice's Pets—Ubert Carlton—Cameo Revue—Jean Bordell—Maude Leone & Co.—Permaline & Shelley—Blum & Co. (Second Half)—Goldie & Ward—Foster & Day—La Maze Trio—Yachting—Challis & Lambert—Demarest & Williams.

Boulevard (First Half)—Van & Emerson—Lou & Grace Harvey—Little Lord Roberts—American Comedy Four—Stanley Hughes & Co. (Second Half)—Arnold & Florence—Ryan & Ryan—Murray Leslie & Girls—Mason & Bailey—Cameo Revue.

Delancey Street (First Half)—"You'd Be Surprised." (Second Half)—John & Ella Burke—Rose Allen & Co.—Mannet Romaine & Co.—Lester Bernard & Co.—Lambert & Fish—Arnaut Trio.

State (First Half)—The Cromwells—Graustoff—Ryan & Ryan—Chamberlain & Earl—Billy Saxton & Co.—Race & Edge—Broadway Snapshots. (Second Half)—Turner Bros.—Musical Alvinos—Farrell & Hatch—Archer & Belford—Fox & Britt—Indian Revelries.

Greeley Square (First Half)—John & Ella Burke—Collins & Dunbar—Jeff Healey & Co.—Rainbow & Mohawk—Lambert & Fish—"At the Party." (Second Half)—Edwards & Allen—Graustoff—Philbrick & DeVoe—Eddie Clark & Co.—Townes & Franklin—Lady Alice's Pets.

National (First Half)—Reo & Helmar—Nick & Gladys Verga—Van & Carrie Avery—Wm. Dick—Elita Garcia & Co. (Second Half)—Mykoff & Vanity—Lou & Grace Harvey—Homer Lind & Co.—Hart, Wagner & Elitis—Puppets of 1922.

Orpheum (First Half)—Maurice & Girtle—Challis & Lambert—Archer & Belford—Hart, Wagner & Elitis—Yachting. (Second Half)—Erzotte & Herman—Wardell & La Costa—Frey & Rogers—Permaline & Shelly—"At the Party."

Lincoln Square (First Half)—Arnold & Florence—Farrell & Hatch—Lester Bernard & Co.—Wilson & Kelly—Eliz. Salti & Co. (Second Half)—Reo & Helmar—Irving & Elwood—Van & Carrie Avery—Wm. Dick—Elita Garcia & Co.

Victoria (First Half)—Turner Bros.—Irving & Elwood—Murray, Leslie & Co.—Fox & Britt—Indian Revelries. (Second Half)—The Cromwells—Monte & Lyons—Little Lord Roberts—American Comedy Four—Eliz. Salti & Co.

BROOKLYN

Metropolitan (First Half)—Mykoff & Vanity—Monte & Lyons—Frey & Rogers—Townes & Franklin—Dan Fitch Minstrels. (Second Half)—"You'd Be Surprised."

Fulton (First Half)—Edwards & Allen—Peggy Brooks—Philbrick & DeVoe—Mason & Bailey—Puppets of 1922. (Second Half)—Maurice & Girtle—Ubert Carlton—"When We Grow Up"—Wilson & Kelly—Stanley Hughes & Co.

Gates (First Half)—Mannet Romaine & Co.—"When We Grow Up"—Demarest & Williams—Arnaut Trio. (Second Half)—Van & Emerson—Perry & White—Harry Bewley & Co.—Race & Edge—Broadway Snapshots.

BOSTON

Downey & Claridge—Louis London—Klass & Brilliant—Betty, Wake Up—Otto Bros.—Synco-pated Seven.

BUFFALO

Bender & Herr—Brown & Elaine—Marie Russell & Co.—Telephone Tangle—L. Wolfe Gilbert & Co.

LONDON, CAN.

(First Half)—Jack & Mary Graham—Bender & Armstrong—Jos. E. Bernard & Co. (Second Half)—Russell & Hayes—Andy & Louise Barlow—Fred Gray & Co.

MONTREAL

Will & Blondy—Chad & Monte Huber—Great Howard—Browning & Davis—"Dummies."

DAYTON, OHIO

La Belge Duo—Hanley & Howard—Criterion Four—Gordon & Healy—Genevieve May & Co.

OTTAWA

Montambo & Nap—Lee Mason & Co.—Frank Stafford & Co.—Calvin & O'Connor—Sunbeam Follies.

PROVIDENCE

(First Half)—Carl & Emma Frabel—Driscoll & Perry—Arthur & Lydia Wilson—Helene Davis & Co.—Jans & Whallen—"Putting It Over." (Second Half)—Yoho Japs—Stevens & Laurell—Jack Walsh & Co.—Jimmy Lyons.

TORONTO

The Rackos—Reeder & Armstrong—Broken Mirror—Tilyou & Rogers—Camia's Variety Dancers.

BALTIMORE

Gordon & Delmar—Nevis & Gordon—Weber & Elliott—The Old Timers.

NEWARK, N. J.

Gordon, Girtle & Gordon—Taylor, Macy & Hawkes—Grace & Eddie Parkes—Cliff Edwards—C. Wesley Johnson & Co.

SPRINGFIELD, MASS.

(First Half)—Yoho Japs—Stevens & Laurell—Jack Walsh & Co.—Jimmy Lyons. (Second Half)—Carl & Emma Frabel—Arthur & Lydia Wilson—Helene Davis & Co.—Jans & Whallen—"Putting It Over."

WASHINGTON, D. C.

Ed. Hill—Dodd & Nelson—Cupid's Close-Ups—Helm & Lockwood Sisters—Joe Fanton & Co.

WINDSOR, CAN.

(First Half)—Russell & Hayes—Andy & Louise Barlow—Fred Gray & Co. (Second Half)—Jack & Mary Graham—Bruder & Armstrong—Jos. E. Bernard & Co.

"BITS OF BURLESQUE" AT THE STAR IS ENTERTAINING SHOW

Frances Farr and Her Pacemakers was the attraction at the Star in Brooklyn last week in a piece called "Bits of Burlesque." This is a good title for the show as it is a bit show with a few specialties and many numbers interwoven throughout.

Damsel has a good cast but the show needs plenty of working before it is in real good shape. It opened at this house cold, so many things should be overlooked the first week.

Jim Pearl is doing an old time "Tad" and gets by fairly well in this low comedy part. Eddie Lloyd is doing a "tramp" and handles the part pretty good, he hasn't the right idea of humoring situations as yet, but has the makings of a comedian. Lloyd in the past has been a singing, dancing and talking juvenile. In a short time these boys should be putting it over finely.

Frances Farr is the particular feature. Miss Farr always prevails to look at, is just as graceful and clever as in the past seasons. Her dresses are beautiful.

Frank Damsel is seen in only one scene in the first part of the show and that is in the first bit. Bert Hall, with his familiar smile and pleasing personality, is the juvenile straight. Hall works well with the comedians and has several singing numbers which shows his voice off to a fine advantage. He makes a neat appearance and wears clothes well.

Pauline Hall, an attractive ingenue, is seen on many occasions in scenes and numbers. Her appearance was always welcomed. Miss Hall looks dandy in her pretty new gown and her work is commendable.

Lida Eldridge, a small but good looking prima donna, rendered her numbers nicely. Her voice was in good form Saturday night.

Pearl and Lloyd were funny in a burlesque Egyptian dance, which was amusing and well done.

Miss Eldridge in her specialty in one, sang two numbers and gave a good account of herself. Her voice was good, she sang sweetly but she should pay a little more attention to her enunciation, as the words of her songs were rather indistinct. This can easily be overcome.

One of the best acts in the first part is a singing trio of Hall, Eldridge and Hall. A man and two girls. They offered two numbers and sang them well. They harmonized sweetly and sure did put them over. The audience liked their offering.

Pearl in his specialty, singing several comedy numbers, was very entertaining. Miss Farr singing "Dancing Fool," made it the big number of the first part. She surely put it over and won no less than half a dozen encores.

The "Pacemakers" needs a little dressing up in its bits, that is, a few of them could be changed, as they are too old. The show should whip into a good comedy in a short time. The numbers are snappy and the cast alright.



LETTER LIST

GENTLEMEN
Adams, Charles
Connelly, Lloyd
Cooper, Bigelow
Cooper, Harry
Dale, Fred
Dillie, Harold
Geandville, Eddie
Gray, Christopher
Hanlon, Jack
Hillman, Jack
Hillman, F. C.
Kelton, Aryan
La Pearl, J. H.
Laurent, Henri
Lolla, Eugene
O'Neil, Frank
Pander, Billy

Porty, Charles
Quilian, Buster
Root, A. E.
Sorrow, G. F.
Stanley, Fred
Sunderland, Walter
Thompson, E. F.

Fielder, Clara
Hanlon, Marion
Howard, Kitty
Huff, Virginia
Lefkowitz, Ray
McManus, George
Mrs. McNally, Betty
Miller, Bessie
Morgan, Hilma
Page, Lorraine
Price, Ray
Raymond, Kathleen
Rogers, Gladys
Rohrig, Jodie
Salmon, Ida
Woods, Bertie

LADIES



Attractions at City Theatres

BELASCO W. 44th St. Evgs. 8.20
Mats. Thurs. & Sat. 2.20

DAVID BELASCO Presents
Lenore Ulric

as **KIKI** A Character Study
by Andre Picard

B. F. Keith's
PALACE Broadway and 47th St.
Mat. Daily at 2 P. M.
25, 50 and 75c. Every
night, 25, 50, 75, \$1, 1.50

PRE-EMINENT
INTERNATIONAL ENTERTAINMENT
ALL STAR PROGRAMME

TIMES SQ. THEATRE Nightly
at 8:30
Matinees Thursday and Saturday, 2:30.
BIDE DUDLEY Presents

"SUE, DEAR"
New York's latest, cleanest and most fascinating
MUSICAL PLAY
IT'S A HIT

OLYMPIC 14th Street
Near 3d Ave

MUTUAL CIRCUIT SHOWS

PELL MELL

This Week

BROOKLYN THEATRES

Casino Theatre

KEEP SMILING

Next Week—GREENWICH VIL. REVUE

Empire Theatre

Ralph Avenue and Broadway

YOUTHFUL FOLLIES

Next Week—SLIDING BILLY WATSON

STAR Jay nr. Fulton St. Mat.

Daily. Tel. Triangle 4297

PEPPER POT

Week of September 11

Gayety Theatre Throop Ave.

& Broadway

JAZZ BABIES

Week of September 11

NOW IN OUR ENLARGED QUARTERS

H & M PROFESSIONAL TRUNKS
BACK TO PRE-WAR PRICES

Mail Orders Filled F. O. B., N. Y. City. Send for Catalogue.

Used trunks and shopworn samples of all standard makes always on hand.

SAMUEL NATHANS

SOLE AGENT FOR H & M TRUNKS IN THE EAST

529-531 SEVENTH AVE., NEW YORK CITY

Phone: Fitz Roy 0620 Between 38th and 39th Streets

OLD TRUNKS TAKEN IN EXCHANGE OR REPAIRED

NO CONNECTION WITH ANY OTHER STORE

E. F. ALBEE
President

J. J. MURDOCK
General Manager

F. F. PROCTOR
Vice-President

B. F. Keith Vaudeville Exchange

(AGENCY)

(Palace Theatre Building, New York)

B. F. KEITH EDWARD F. ALBEE A. PAUL KEITH
F. F. PROCTOR—FOUNDERS

Artists Can Book Direct by Addressing W. Dayton Wegfarth

PLAYS

For STOCK REPERTOIRE, AMATEUR COMPANIES
LARGEST ASSORTMENT IN THE WORLD. Books for home
amusement. Negro plays. Paper, Scenery, Mrs. Jarley's Wax
Works. Catalogue Free! Free! Free!
SAMUEL FRENCH, 28 West 28th St., New York

Insure Your Material Against Theft REGISTER YOUR ACT SEND IN YOUR MATERIAL

THIS COUPON will be numbered and attached and a certificate will be returned to you as an acknowledgment, and for future reference. The contribution should be signed plainly by the person or firm sending the same, and should be endorsed by the stage manager of the show or of the house where the act is being used, or other witnesses. Further acknowledgment will be made by the names and numbers being published. Address your contribution to

The Registry Bureau

NEW YORK CLIPPER, 1652 Broadway, New York

Date

NEW YORK CLIPPER REGISTRY BUREAU

Enclosed find copy of my

entitled

for Registration.

Name

Address

CERTIFICATES ISSUED

1688—Fred A. Moore—Material.
1689—M. A. E. Becker—Act.
1690—Morris Perlman—Song.
1691—S. E. Cox—Song poem.
1692—Arthur J. Plotron—Song.
1693—Kramer & Johnson—Act.
1694—Moore & Davis—Novelty Act.
1695—Aana Vivian—Song poem.
1696—P. T. Selbit—Novelty Act.

1697—Lou Monte—Monolog.
1698—George Le Fevre—Novelty Act.
1699—Casson Bros. & Miss Marie—Act.
1700—Evelyn Delmar—Title of Act.
1701—Toto Hammer—Act.
1702—Clarice V. Ashbaugh—Song poem.
1703—Bailey & Cowan—Act.
1704—Evangeline Deverell—Story.

WIGS WORTH WHILE

Toupees Make-Up
Send for Price List
G. SHINDHELM
109 W. 48th St., New York

The HUDSON RIVER NIGHT LINES



DAILY SAILINGS

From New York Pier 21 North River
(At Canal Street) 6 P. M.
West 12nd Street half hour later
(Daylight Saving Time)
From Troy 8 P. M. From Albany 9 P. M.
(Daylight Saving Time)

Passengers ticketed and baggage checked to all
points, North, South, East and West.
Express Freight Service Autos Carried

HUDSON NAVIGATION CO.

Middleton S. Borland, Receiver

Phones:—Albany Main 4404
New York Canal 9000 Troy 2161

CENTRAL FIBRE WARDROBE



44x21x15
\$50.00
44x21x23 1/2
\$60.00

Equal to any
\$75.00 trunk and
guaranteed.

Central Trunk
Factory
SIMONS & CO.
700 Arch St.
Phila.

LET US PROVE IT IS BEST
118 W. 48th St., N. Y.

SCENERY

Diamond Dye, Oil or Water Colors
SCHELL SCENIC STUDIO, COLUMBUS, O.

WIGS

Real Human Hair Imported: Irish Comedian, Jew, Dutchman, Clown, \$1.50 each. Negro, 30c., 75c., \$1.00. Lady wig, \$2.00. Tights, \$1.20. Hair Mustache or Goatee, 25c. Crap Hair, p. yard, 25c. SILKOLINE Tights or Shirts, \$2.50 each. Fake Diamond Ring or pin, 25c. Gold Historic Hair-ring pp., 50c. Paper Hats, 50c. down. Catalog free.
GUS KLIPPERT, 48 Cooper Sq., New York.

NEVER HAPPENED BEFORE

Bargain Sale of Bal Theatrical Wardrobe Trunks

	Old Price	Cut to
Full size Grey Dreadnought.....	\$80.00	\$50.00
Full size Black Trouser.....	60.00	37.50
1/2 size Black Trouser.....	55.00	35.00
Full size Green Trouser Dome Top.....	60.00	35.00
Full size Green Trouser Flat Top.....	55.00	30.00

Get busy. Only about fifty trunks in all.

Have you seen the new 1922 trunks? They are wonderful. Send for catalogue.

WILLIAM BAL COMPANY

141 West 36th St.

Phone Fitz Roy 2068

New York City

CLIPPER BUSINESS INDEX

LAWYERS

F. L. Boyd, 17 No. La Salle St., Chicago.

SCENERY

Kahn & Bowman Scenic Studio
155 West 29th St., N. Y. City. Chelsea 8956.

SCENERY FOR RENT

Amelia Grain, 819 Spring Garden St., Philadelphia, Pa.

TENTS

J. C. Goss Co., 10 Atwater St., Detroit, Mich.
Send for Second-hand list.

BASE BALL

NATIONAL LEAGUE

POLO GROUNDS

New York

With Chicago Sept. 13, 14, 15

With Cincinnati Sept. 16, 17, 18

Watch the Letter List

Ninety percent of the theatrical profession use

TAYLOR TRUNKS

Write for our theatrical catalogue. TAYLOR
TRUNK WORKS, 678 N. Halsted St., Chicago, Ill.

WIGS and BEARDS

In All Styles and Qualities

THEATRICAL JEWELRY AND
SPANGLES, TIGHTS, OPERA HOSE
AND STOCKINGS, FANCY BRO-
CADES, GOLD and SILVER TRIM-
MINGS, and all Goods Theatrical.

High Grade Qualities at Lowest Prices
SAMPLES UPON REQUEST

J. J. WYLE & BROS., Inc.

Successors to

SIEGMAN & WEIL

18 & 20 E. 27th St. New York

MONEY WRITING SONGS

A successful music composer and publisher
writes a book explaining how to make money
publishing songs. Contents: Correcting your
Faults, Writing a Melody, Directing the As-
pirations Young Composer, Placing your Songs
before the Public. Lists over 800 Music De-
alers—200 Band and Orchestra Dealers. You
need this book, only one of its kind on the
market. Only \$1.00 Postpaid. Money back if
you say so. UNION MUSIC COMPANY, 215
East Fifth St., Cincinnati, Ohio.

BERT LEVEY

CIRCUIT

VAUDEVILLE THEATRES

Alcazar Theatre Building
SAN FRANCISCO

Subscribe for the

New York Clipper

LATEST NEWS

ON ALL

Departments

Reviews

Vaudeville Dates Ahead

RATES \$5.00 per year
\$2.50 for Six Months

Send orders to

CLIPPER CORPORATION, 1652 Broadway, New York